

# THE ILLUSTRATED LONDON NEWS



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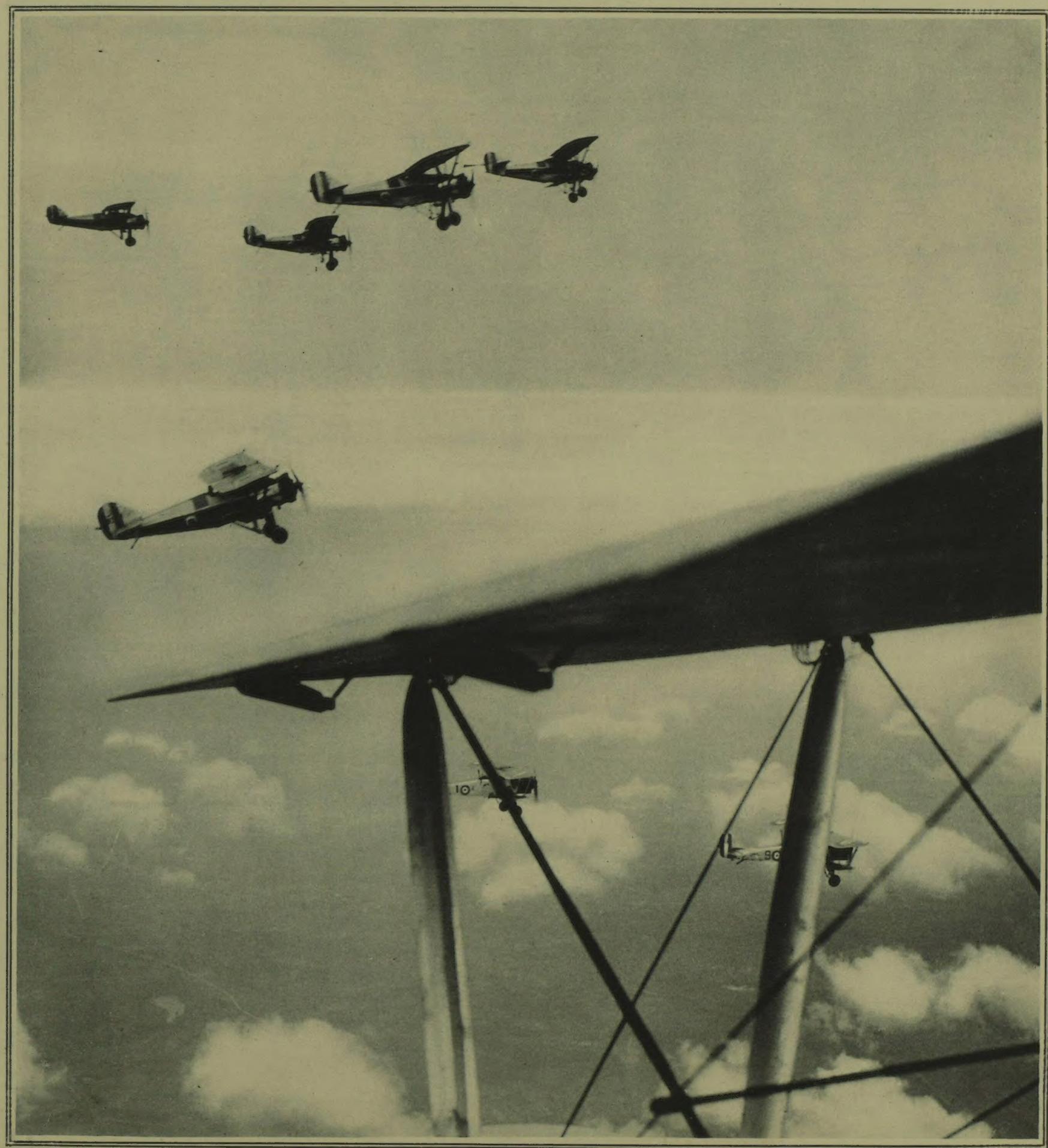
**Haig**  
WHISKY

# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, AUGUST 25, 1928.

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THE AIR MENACE TO GREAT CITIES IN A FUTURE WAR: BOMBERS ATTACKED BY FIGHTERS (ABOVE)—  
A TYPICAL AERIAL BATTLE BETWEEN RAIDERS AND DEFENDERS.

On a double-page in this number we illustrate the vulnerability of all cities to attack from the air in any war of the future, as demonstrated by the recent "raids" on London, and the defensive operations against them, carried out by the Royal Air Force. The above photograph, which was taken during one of

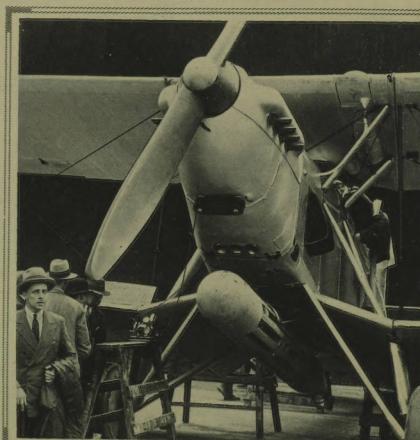
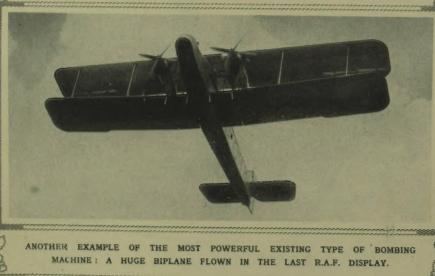
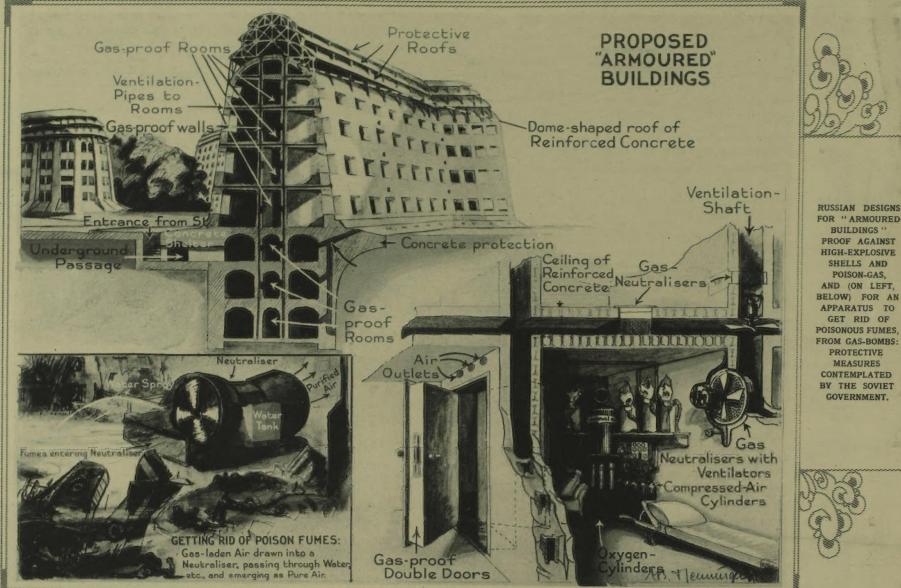
these "raids," is given here rather as being typical of what might occur over any city within bombing range of an enemy force. In the foreground is part of a wing of one of the bombing machines, with others beyond; while above, to the left, is a group of several fast "fighters," of the defence force, attacking raiders.

## THE VULNERABILITY OF BIG CITIES TO BOMB ATTACKS

## FROM THE AIR: DANGERS AND DEFENCES FOR FUTURE WAR.

THE AERIAL PHOTOGRAPH OF THE AIR MINISTRY AREA FROM AN

R.A.F. OFFICIAL PHOTOGRAPH (CROWN COPYRIGHT RESERVED).



INCLUDING THE AIR MINISTRY PART OF LONDON THAT WOULD BE A SPECIAL "TARGET" IN AN ENEMY BOMBING RAID—AN AERIAL PHOTOGRAPH TAKEN AT A HEIGHT OF 800 FT.

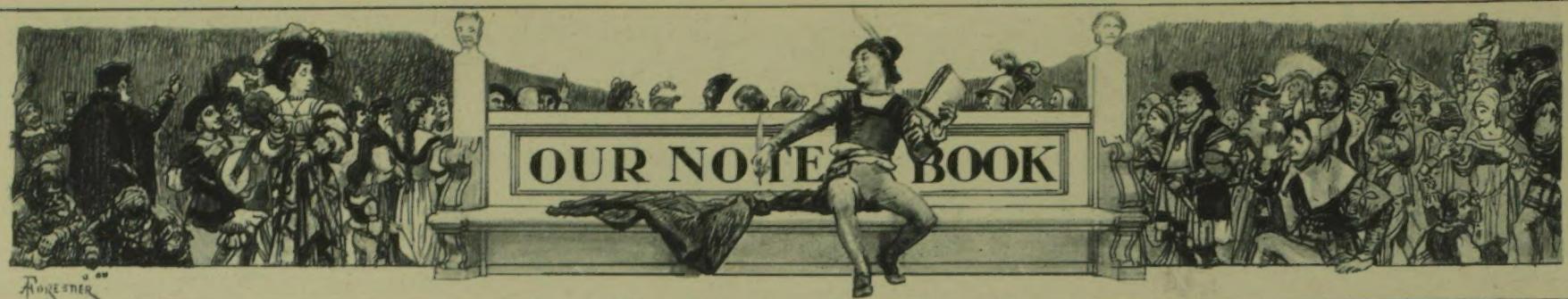


## PROPOSED UNDERGROUND WORKS



The Air Exercises recently carried out over London, with so much skill and efficiency, by the Royal Air Force, have demonstrated the vulnerability, not only of London, but of all great cities and industrial communities, to bombing attacks by enemy aircraft in any future war. Without wishing to be sensational, we give these illustrations as indicating a peril that must be faced and provided against, if we are to avoid the possibility of a serious disaster. The official communiqué of the Air Ministry, issued after the "raids," stated that the total weight of bombs which could have been carried by the bombers was 202 tons ; that the day bombers made in all 57 raids, and were attacked 39 times on the way in and 37 times on the way out, and that nine raids evaded the defence both ways. Commenting on the results, an aeronautical correspondent of the "Times" said : "The outstanding conclusion is that, however efficient the Defence, there can be no security for London and its 10,000,000 inhabitants in any future European war in which the enemy is within air range of our shores. . . .

London, and every other distributive and industrial centre within range, must accept that it will be a main target just as much as the Royal Air Force in the field and the factories for the manufacture of aircraft equipment." It is interesting to observe that the Soviet Government seems to be one of the first nations, if not the first, to contemplate seriously the designing of new building schemes to protect the population from air attack. In this connection we reproduce again some of the drawings that appeared in our issue of July 23. As there noted, "Die Woche" of Berlin, argues that the death-warrant of town-planning as it is to-day has been signed ; and states that Soviet Russia has so far recognised the danger, from high-explosives and poisonous gases dropped from the air in shells, that she is about to take protective measures to ensure some sort of security for civilians. Under the proposed scheme . . . architects would have to give the greatest possible strength to roofs, ceilings, walls, and foundations. Every floor would have its gas-proof room, or rooms."



## BY G. K. CHESTERTON.

WE have all noticed lately a fashion of slating poets for being poetical. The most crushing case against them is when they can be convicted of being musical. A review appeared recently in which a great number of these dark and shameful secrets were brought to light. Mr. Walter de la Mare was caught tripping on the light fantastic toe to a tune that was alleged to be brazenly melodious and pleasing; and Mr. Humbert Wolfe was arrested in the very act of uttering harmonies in the old, vulgar fashion of Milton and Keats. Crimes of this sort our critics seem more and more bent on bringing to light; but the code of law which they administer is still in the making and appears sometimes to be a little vague. It is not easy for the outsider to understand why words that might be inspiring and imaginative if only they were cacophonous and clumsy can become less intelligent or suggestive merely by being sonorous or sweet. But there seems really to be an idea, in some of the critics, that the poet should avoid pleasing the ear, quite apart from his primary duty to please the mind. It seems to be akin to the idea of the Imagists, those singular idolaters, and to suggest that the worshipper must have the image but not the hymn of praise—the sound of sackbut, dulcimer, and all kinds of music before the image that the King has set up. In plain words, imaginative poetry must not appeal to the sense of sound. The futurist poet is like the Early Victorian child. He must be seen and not heard.

I have, indeed, heard of one modern critic who went even further. He is reported as having said: "True poetry should be invisible and inaudible." Presumably it will appeal to the sense of smell. In one sense, doubtless, we may recognise considerable truth in all this, as a description of contemporary conditions. Most of us have read rich passages of modern poetry in which the melody was quite inaudible and the vision was quite invisible. To us, unfortunately, it was also true that the poetry was quite invisible. But that is a matter of personal impression, and we cannot argue with the critic about it with any logical profit. It may be that for him the real melody of the real melodists is inaudible; and that is why he cannot appreciate people like Mr. Walter de la Mare. But it is no good for the writer and the critic to engage in a slanging match to prove which of them is deaf; which can only, at best, prove that neither of them is dumb. The only course, as in every quarrel, is to go back to first principles.

I do not know how the thing might be settled if it were left as a mere dispute about tastes. I do not know if the poets would give the lie to the critics and hotly deny that they had ever been guilty of making agreeable noises. I know not if Mr. de la Mare will furiously deny that he has an ear; or Mr. Wolfe seek, by emitting hideous sounds, to claim a stainless reputation for discord. Personally, as a mere matter of taste, I prefer them as they are. But the only possible way of debating these things in public is to ask for fundamentals or first principles. If there are such principles, it is best to debate on the basis of them. If there are no such principles, it is best not to debate at all. In that case, indeed, we cannot debate at all. We can only go on making noises—if we are common and vulgar persons, tolerable or pleasing noises; if we

are fastidious and futuristic persons, ugly or even unbearable noises.

The arts and crafts of man, from the beginning, have been arts and crafts of combination. They did unite the shelter of the roof and the dignity of the tower. They did unite the style of the orator with the decisions of the Forum. And they did unite the meaning of the words with the music of the tune. Now just as the whole of human culture has been combination, so the whole of the new notion of culture is separation. It really would, if it were logical, break up all these old combinations, not only in literature or even in music, but in architecture, rhetoric, and all the rest. These theorists have a much larger task than they imagine, if they are to put their own theory into practice; but that is to suppose that the theorists

tower must not be useful. It is part of the implied principle that it must not be a belfry or a beacon, even if it is in the same degree a beautiful belfry or a beautiful beacon. Art must be separated from architecture, or, if the version be more correct, architecture must be separated from building.

Now I cannot for the life of me see why architecture should be separated from building; and in the same way I cannot see why sense should be separated from sound. I am quite willing to admit that they are two things; but I say they are two things that not only complete each other, but express and exhibit each other; two things that have the power to bring each other out and emphasise each other's existence. When I see a beautiful belfry, I know that it is possible to have the beauty without the belfry, and the belfry without the beauty; but I am also quite certain that the fact of its being a belfry makes it more beautiful, and the fact of its being beautiful makes it more of a belfry.

So, with the great lines of poetry, it would, of course, be possible to have equally melodious sounds that were mere gibberish; and it would, of course, be possible to express the same thought in words that were mere doggerel. But, though it is in this sense a combination, it is emphatically not in any sense an artificial or accidental combination. The verse sounds all the better for meaning something, and the words mean all the more for sounding well. As I have said, the two things bring each other out, as certain condiments are said to bring out certain flavours. And until that psychological fact is realised, the separatist school will not have faced the real fact in the tradition. Milton's "Like Teneriffe or Atlas unremoved" actually would not sound so well if Teneriffe were only the name of a house in Golder's Green, or Atlas were spelt with a small "a." And it certainly would not mean so much if it did not sound so well.

In short, the union of sound and sense is a Marriage; and this is the age of Divorce. It cannot understand that divine paradox whereby two things become one and yet remain two; or the notion of their increasing each other's effect by something that is much more subtle than simple addition. The world has become a sort of wild divorce court, not only for individuals, but also for ideas. And even those whose beliefs or unbeliefs make them indifferent to the idea that those whom God hath joined become one flesh may be willing to consider the thesis that the thoughts which man has joined can become one fact.



THE "WINGED HUSSARS" OF POLAND: TWO OF THE THREE EXTANT SPECIMENS OF THEIR COMPLETE PANOPLY (EARLY SEVENTEENTH CENTURY) AMONG THE HISTORIC POLISH ART TREASURES RECENTLY RESTORED BY RUSSIA.

Poland recently received the final consignment of works of art carried off to Russia by the Empress Catherine and her successors, and lately restored under the Treaty of Riga. The Polish Government is building a new National Museum in Warsaw to accommodate them. "The armoury (writes a 'Times' correspondent) will perhaps be its most distinctive feature. Polish armour is unique in its linking of the fashions of the East and the West, and its original owners were men who loved to ride magnificently into battle. Already in the museum can be seen two of the three extant specimens of the complete panoply of the Winged Hussars, those early seventeenth-century warriors who stand for ever as the last crowning types of the knights of romance. The sight of them, with their wings of grey eagle feathers set in gilded and jewelled rods, that rose from the saddle level to curve 2 ft. above their helmets, and the sound of them, as these great wings swayed in the wind, must surely have ensured victory before a blow was struck."

know what their own theory is. Thus they would really have to build a solitary tower, all alone by itself in a field, solely in order to be well proportioned and pure in outline, and serving no other purpose at all. Meanwhile, the poor progressives would have to live somewhere and huddle under some roof or other, unless they had abolished roofs by that time. Perhaps the poor devils would be driven into some hideous steel house with electric fittings—which is a more horrid fate than the harshest traditionalist could wish to bring upon them. Perhaps they will only have to live in huge flats, like coral insects in a coral reef, only not so beautiful. But anyhow, the point is that, on this theory, their practical dwelling-place must not be beautiful. It is as obvious and inevitable as that their solitary

## THE SHYOK RIVER ICE-DAM.

IT was stated officially on Aug. 13 that the glacier dam at Yaphchan, on the Shyok River, had burst during the previous night: hence the pictures of the district published in our last issue, and the notes under them. Later it was announced that the report in question had been due to a false alarm and that, as a matter of fact, the dam was then intact. Fortunately, at the moment of writing, it still holds, and it is hoped that it will continue to do so, although grave fears for its safety are more than warranted. The mistake in the news was, it would appear, due to a misinterpretation of the glare of a fire made by nomads, or to a native official lighting a warning beacon in error.

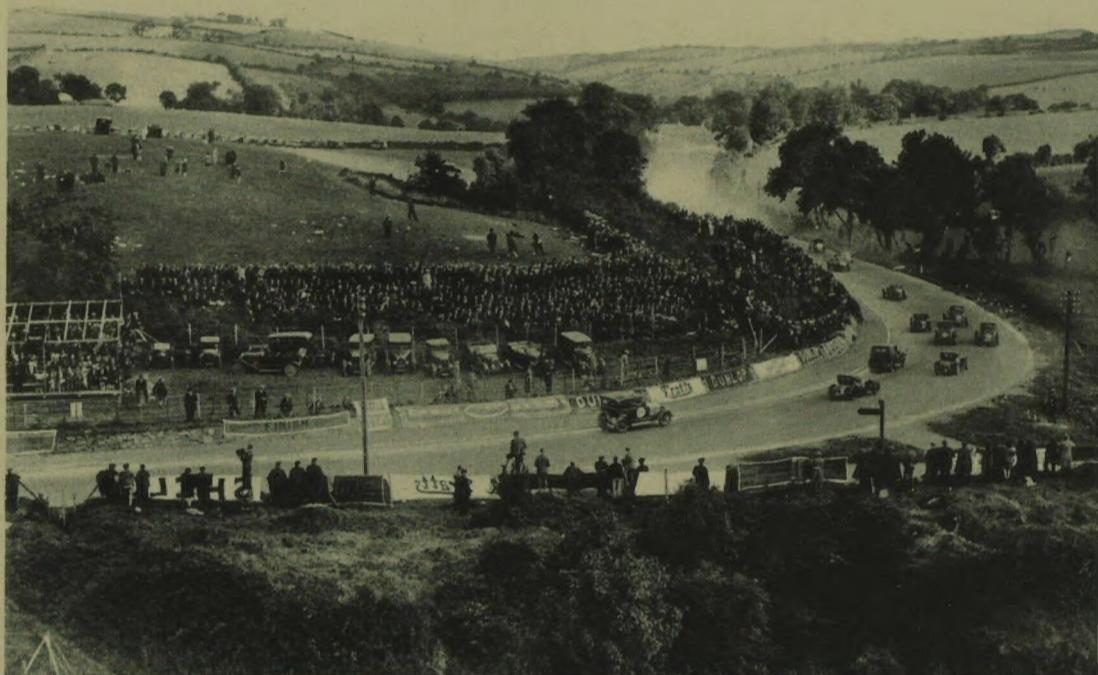


THE START OF THE RACE: DRIVERS AND MECHANICS RUSHING ACROSS THE ROAD TO THEIR CARS (STATIONED BESIDE THEIR PITS) AFTER THE FLAG HAD DROPPED.

## A BRITISH CAR WINS THE TOURIST TROPHY: INCIDENTS OF THE GREAT ROAD RACE IN IRELAND.



A THRILLING FINISH: MR. KAYE DON (DRIVING A LEA FRANCIS) CROSSING THE LINE ONLY 13 SECONDS AHEAD OF CUSHMAN IN A 410-MILE RACE.



A GENERAL VIEW OF THE RACE FROM QUARRY CORNER: SOME OF THE FORTY-FOUR COMPETITORS ROUNDING A BEND ON THE ARDS CIRCUIT, NEAR BELFAST, DURING THE INTERNATIONAL RACE FOR THE R.A.C. TOURIST TROPHY.



WINNER OF THE RACE AGAINST COMPETITORS OF SEVEN NATIONS: MR. KAYE DON AT THE WHEEL OF THE LEA FRANCIS, WITH HIS MECHANIC.



CAPTAIN MALCOLM CAMPBELL, THE FAVOURITE (IN WHITE OVERALLS ON THE LEFT), WATCHING HIS BUGATTI BURNING: A DISASTER AT THE STOP FOR HOOD-LOWERING DURING THE SECOND LAP.



THE BURNT-OUT WRECKAGE OF CAPTAIN CAMPBELL'S CAR: AN ACCIDENT DUE TO THE PETROL-TANK BURSTING AS HE JUMPED OUT AT THE PRESCRIBED STOP.

The great road race for the Royal Automobile Club International Tourist Trophy, run on August 18 over thirty laps of the Ards circuit, near Belfast, was an immense success and provided a thrilling finish. Out of 57 entries, 44 cars started, representing among them seven nations, and were divided into six classes according to the cubic capacity of the engines. The winner was Mr. Kaye Don, a British competitor, who was driving a four-cylinder Lea Francis, and completed the course of 410 miles in 5 hours 58 minutes 13 seconds, at an average speed of 64·06 m.p.h. He was 13 seconds ahead of Mr. Leon Cushman, driving an Alvis, and the finish caused great excitement. Third place fell to Mr. H. Mason in an

Austro-Daimler. The winner received the trophy and £1000 from the "Daily Mail"; the second prize was £300 from the same paper, and the third £200. At the start, the cars were stationed by their pits, and, when the flag dropped, drivers and mechanics rushed across from the other side of the road. In the second lap all cars had to stop by their pits for hoods to be lowered. As Captain Malcolm Campbell was jumping out of his Bugatti to do this, his petrol-tank burst and the car took fire, becoming a mass of flames and dense black smoke. Fire-extinguishers were of no avail, and it burnt out in half an hour. Great sympathy was expressed towards him.

## A WINDOW ON THE WORLD: PICTORIAL RECORDS OF MEMORABLE EVENTS AT HOME AND ABROAD.

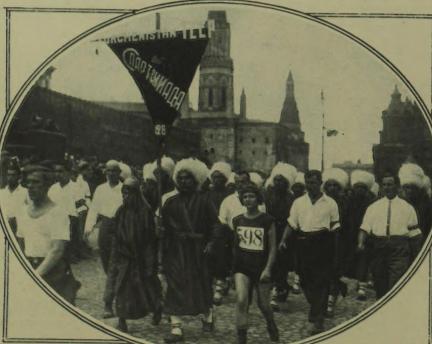


THE KING'S ANNUAL VISIT TO SCOTLAND : HIS MAJESTY INSPECTING THE GUARD OF HONOUR (CAMERON HIGHLANDERS) ON ARRIVAL AT BALLATER STATION.  
For his annual autumn visit to Balmoral, the King travelled by special train from London to Ballater, on August 16. At Ballater Station he inspected the guard of honour of the 2nd Battalion, the Queen's Own Cameron Highlanders, under the command of Major Ian Grant. Thence his Majesty drove to Balmoral Castle.

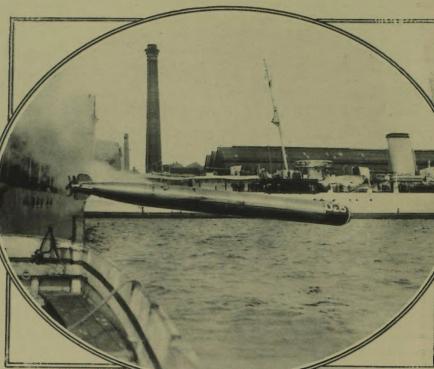


SOVIET RUSSIA'S COUNTERPART TO THE OLYMPIC GAMES: THE FIRST "SPARTAKIAD" IN ITS HISTORY--THE OPENING PARADE IN RED SQUARE, MOSCOW.

The first "Spartakiad" ever held in Russia—a Soviet counterpart to the Olympiads—opened on August 12 in Moscow with a great procession and parade in Red Square. Some 50,000 men and girls, from all parts of Russia, were assembled, and there were thousands of foreign competitors, including a large number of Germans, who had come to take part in the Games. Particularly



ATHLETES FROM TURKESTAN IN THEIR QUAINTE COSTUMES AND HEAD-DRESS:  
A PICTURESQUE FEATURE OF THE "SPARTAKIAD" PARADE IN MOSCOW.



THE NAVY SHOWS ITS METHODS TO THE PUBLIC AT DEVONPORT: A TORPEDO BE FIRED FROM A DESTROYER DURING DEMONSTRATIONS ACCOMPANIED BY LECTURES  
Navy Week began at Devonport on August 14 (simultaneously with that at Chatham), and thousands of people were admitted to the Northern Yard, the entrance fees being devoted to naval charities. The exhibition of torpedoes, mines, and machine-guns, with lectures, proved very popular. Other attractions



RUSSIA'S WOMEN ATHLETES: SOVIET GIRLS IN ONE-PIECE RED BATHING SUIT MARCHING IN PROCESSION AT MOSCOW FOR THE "SPARTAKIAD" PARADE



THE OLD HALL OF LINCOLN'S INN RE-BUILT, STONE BY STONE, WITH THE ORIGINAL MATERIALS: A REMARKABLE RESTORATION THAT HAS TAKEN FOUR YEARS.

The Old Hall of Lincoln's Inn, which dates from Tudor times, has been taken down, stone by stone, and re-built with every stone in its original position, as well as all the brickwork and timber. When it is reopened, probably in October, it will appear just as it did in the reign of Henry VIII.



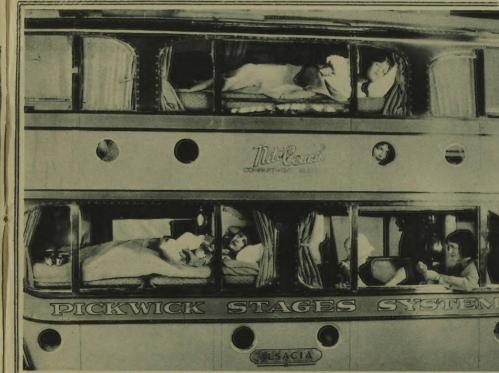
A NEW MOBILE WIRELESS INSTALLATION FOR THE PARIS POLICE: A SPECIAL MOTOR-VA  
FITTED WITH COLLAPSIBLE AERIALS.

The Paris police have recently been provided with a specially equipped motor-van, fitted with a wireless set, which will enable them to follow up any riotous demonstration or criminal proceedings, and immediately communicate with headquarters, if reinforcements are required. The aerials on the roof stand down it looks like an ordinary commercial vehicle.



A CRASH AND PARACHUTE ESCAPE DURING THE LONDON "AIR RAIDS": THE BURNT-OUT WRECKAGE OF THE AEROPLANE NEAR RICHMOND.

**BURN-OUT WRECKAGE OF THE AEROPLANE NEAR RICHMOND.**  
On the last evening (August 16) of the London "air raids," a single-seater Siskin fighter caught fire in the air over the Thames at Richmond and spun down. The pilot, Flying-Officer Leslie C. Bennett, fortunately succeeded in escaping by means of his parachute, and alighted safely on the roof of a house, near the station. The aeroplane fell on the towing path and was burnt out.



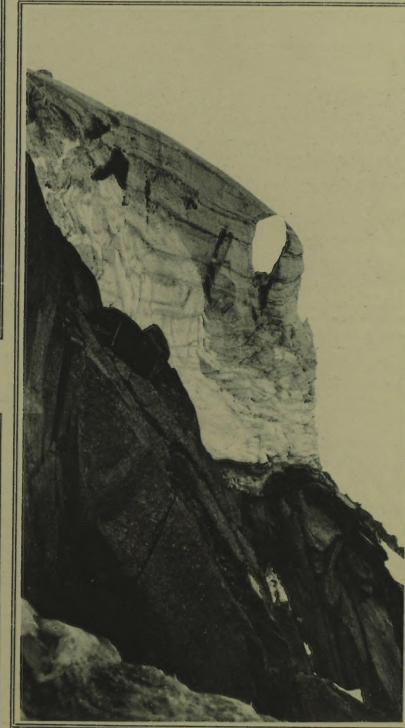
THE MOTOR-COACH "SLEEPER" INTRODUCED IN AMERICA: THE "NITE COACH" ON VIEW AT PACIFIC SOUTH-WEST EXPOSITION, LONG BEACH, CALIFORNIA.

The "Nite Coach," here shown at an exhibition in California, is an American counterpart to the English "sleeping bus" seen below. It is an all-metal vehicle, with sleeping accommodation for sixteen passengers; private dress spaces; cushion chairs for daytime use; a kitchen; and an observation platform. Our photograph shows the bunks arrangements and one of the day compartments. The girl at the porthole above the latter is in the upper ber



THE FIRST MOTOR-COACH "SLEEPER" PLACED ON THE ROAD IN ENGLAND: THE "ALBATROSS" WHICH RECENTLY MADE ITS INITIAL RUN FROM LONDON TO LIVERPOOL.

WHICH RECENTLY MADE ITS INITIAL RUN FROM LONDON TO LIVERPOOL.  
The first motor-coach "sleeper" run in this country, built by Albatross Roadways Co., made a successful trial journey from London to Liverpool on August 14-15. It left London at 11 p.m., and arrived in Liverpool at 8.50 a.m., and recent reductions in railway fares



A MONT BLANC PHOTOGRAPH BY ONE OF THE CLIMBERS WHO LATELY ASCENDED BY A NEW ROUTE: A HUGE ICE-PINNACLE BREAKING AWAY. Mont Blanc was ascended on August 6-8 by a new route by Professor T. Graham Brown, F.R.S., and Mr. F. S. Smythe, without guides. Their climb is considered one of the greatest ever made in the Alps. Mr. Smythe sends us the above photograph.

## FINDERS OF A NEW TITANOTHERE: TRAVEL IN "DINOSAUR EGG" LAND.



CROSSING THE "BAD LANDS" OF MONGOLIA, ESCORTED BY CHINESE CAVALRY: THE JOURNEY THROUGH THE PLAINS BEYOND KALGAN TO A PASS NEAR WAN CHUAN HSIEN, DURING DR. ROY CHAPMAN ANDREWS' RECENT EXPEDITION IN SEARCH OF "THE CRADLE OF MAN."



WITH THE ESCORT OF CHINESE CAVALRY (DRAWN UP ON THE LEFT) TO GUARD THE AMERICAN MINISTER AND HIS WIFE, WHO ACCOMPANIED THE SCIENTISTS ON THE FIRST STAGE OF THEIR EXPEDITION: THE "CARAVAN" OF MOTOR-CARS ON THE WAY TO THE KALGAN PASS.

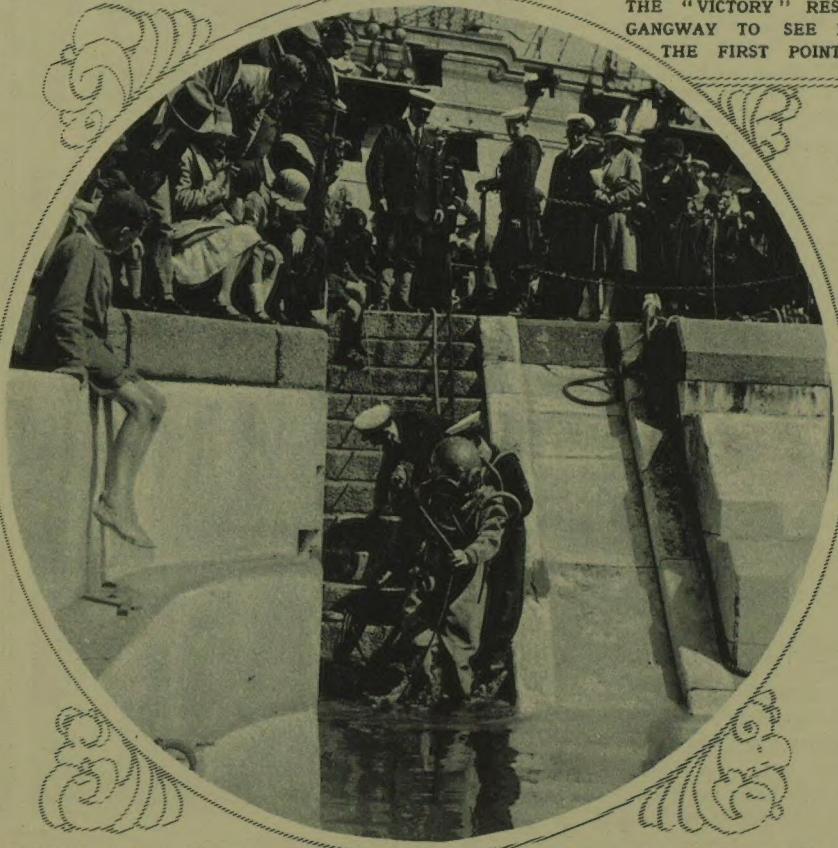
Dr. Roy Chapman Andrews, the leader of the American scientific expedition to Mongolia, recently returned with his party to Peking. Their discoveries included a huge head (6 ft. long) of a titanothere, hitherto found only in America, but of a new type with extraordinary nose; a skeleton and two skulls of *beluchitherium* type; dinosaur remains and eggs; and thousands of stone implements and ornaments indicating that Mongolia was thickly populated some 20,000 years ago. It was Dr. Andrews, we may recall, who led the 1923 expedition that made the first sensational discovery of dinosaur eggs, ten million years old, in that region. He described the discovery in our issue of December 15 in that year, and a later and still finer discovery of similar eggs in

our number for January 9, 1926. The succeeding issue contained his account of an unknown prehistoric race of dune-dwellers in Mongolia. The expedition just concluded—the fourth of the series in Central Asia—had for its object a search for the "cradle" of mankind, in a region some 300 miles N.W. of Kalgan, where the Gobi Desert joins the foothills of the Altai Mountains. Our photographs illustrate the start from Kalgan. On the first stage, as far as the Kalgan Pass, the expedition was accompanied by the American Minister to China, Mr. John Van A. MacMurray, with his wife, and the Chinese authorities provided an escort of fifty cavalrymen up to that point. The enterprise was very dangerous owing to the unsettled state of the country and marauding bands of brigands.

## NAVY WEEK AT PORTSMOUTH: UNPRECEDENTED PUBLIC SIGHT-SEEING.



THE "VICTORY" RESTORED TO HER TRAFALGAR CONDITION: A THRON OF VISITORS GOING UP THE GANGWAY TO SEE NELSON'S FAMOUS FLAGSHIP (NOW IN PERMANENT DRY-DOCK AT PORTSMOUTH)—THE FIRST POINT OF PILGRIMAGE ON THEIR TOUR OF THE DOCKYARD DURING NAVY WEEK.



DIVING OPERATIONS ATTRACT GREAT PUBLIC INTEREST DURING NAVY WEEK AT PORTSMOUTH: VISITORS WATCHING A DIVER PREPARING TO MAKE A DESCENT FROM QUAYSIDE STEPS IN ONE OF THE NAVAL DOCKS.

THE FIRST  
ADMISSION OF  
THE PUBLIC  
TO A BRITISH  
AIRCRAFT-  
CARRIER:  
VISITORS  
ASCENDING  
THE GANGWAY  
TO H.M.S.  
"FURIOUS"  
(CENTRE  
BACKGROUND),  
WITH  
"BENBOW"  
BEYOND AND,  
IN FORE-  
GROUND, THE  
DECK OF  
"REPULSE."



Navy Week at Portsmouth, held in aid of naval charities, began officially on August 20, but on the preceding Saturday (the 18th) there was a "trial run" to test the arrangements, and no fewer than 8000 people were welcomed to the dockyard, and given opportunities for seeing the ships and the yard which had never before been afforded to the general public. On arrival, they first visited H.M.S. "Victory," now completely restored to her condition and appearance at the time of Trafalgar, and saw the museum of Nelson relics. For the first time, visitors were allowed on board an aircraft-carrier—namely, H.M.S. "Furious." She was originally built as a fast cruiser, but was turned into an aircraft-carrier during the war and attached to the Grand Fleet. From her decks was made

the most successful naval air-raid of the war—the attack on the enemy airship base at Tondern, in Schleswig-Holstein. Other ships that proved a great attraction were the battle-cruisers "Renown" and "Repulse," which were used for Empire tours by the Prince of Wales and (the former) by the Duke and Duchess of York. Visitors were especially interested in the Royal cabins, and the domestic arrangements generally in these ships, as well as many others, including the battle-ship "Benbow." The submarines on view were of the "L" class, similar to the one recently salved in the Baltic, and among them was the "L 5," which fought Chinese pirates in Bias Bay last November. Navy Weeks have also been held lately at Chatham and at Devonport (illustrated on another page).

# THE WORLD OF SCIENCE.

NEW LAMPS FOR OLD.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THE man of science is generally a little chary of the invitation to accept new lamps for old—partly, perhaps, because the exchange demands a break in the continuity of the work he is at present engaged on to enable him to spend a little time wherein he may satisfy himself that the vendor's claims seem, at least, to justify the exchange. And this means that he must re-examine all the evidence on which his own convictions on that particular theme were based. To the busy man, indeed, that demand may entail a very unwelcome draft on the time he would devote to other labour. However, the very suggestion that he may be living in a fool's paradise compels him, sooner or later, and generally sooner, to put his convictions to the test. That way progress lies.

Those who hold very definite opinions on the subject of the effect of use and disuse in determining the fate of the different organs which make up the bodies of the more complex animals—say, the organs of locomotion in the vertebrates—will be somewhat perturbed by the interpretation which Dr. Percy Lowe places on the flightless condition of the Struthious birds—that is to say, of the ostrich tribe. He disagrees with the almost universally accepted view that these birds once enjoyed the power of flight; and his arguments, which are most insidiously attractive, have just been published by the Zoological Society. He has already gained the support of some of his fellow-workers, and others may yet join him. For myself, I may as well say at once that I am unconvinced.

The issues he raises are not merely interesting, they are extremely important, for they concern principles which have a wide application. Hence, I want

tribe have all—save the Tinamous—lost the power of flight; and we turn by way of evidence of this to the condition of their wings, which, we say, are degenerate wings. That is to say, they were once efficient wings, but have now sunk into a state of decadence.

Dr. Lowe contends that we have misread the evidence, which should convincingly show that these wings never acquired the power of flight. Together with the wings he naturally associates the structure of the shoulder-girdle and sternum, the musculature,

And there are curiously interesting stages in this process of degeneration, which ends with the apteryx and cassowary. In the wing of apteryx, seen in the photograph (Fig. 1, 13), the "flight-quills" take the form of hollow, spindle-shaped tubes, bearing a feeble "vane," or "vexillum." The immature cassowary develops exactly similar quills (14 and 14a). But later in life the "vane" sloughs off, and the "quill" becomes hypertrophied, forming a solid but by no means straight shaft (Fig. 2) having no conceivable function. The "evolution" of this strange structure going on *pari passu* with the "devolution" of the skeleton of the wing is a most interesting and instructive phenomenon.

I give here photographs (Fig. 3) of the hands of four wings—rhea, hornbill, petrel, and crow. Mark the close likeness between them, and mark the witness of the response of the skeleton to the relative vigour of the flight. In the petrel the last joint of the second finger is extremely long. It has to support a long, stiff quill. In the hornbill that joint is but feebly developed, and the only phalanx of the third digit is but loosely attached to the skeleton. The flight is neither long-sustained nor vigorous. In the crow the last joint is well developed, and what answers to the third finger—in no living bird represented by more than one "joint"—is closely bound to the second, indicating strong flight.

Now look at the hand of rhea. Is it likely that its curiously exact likeness to these birds whose performance is known can be due to any other factor than flight? Surely cause and effect are indelibly stamped on all. But even if we knew nothing of rhea save this fragment of its skeleton, we should be able to say of it that it was a skeleton in a decadent stage. I see no escape from this conclusion. I may be wrong. We all of us are, at any rate, indebted to Dr. Lowe for his refreshing challenge to our settled convictions.

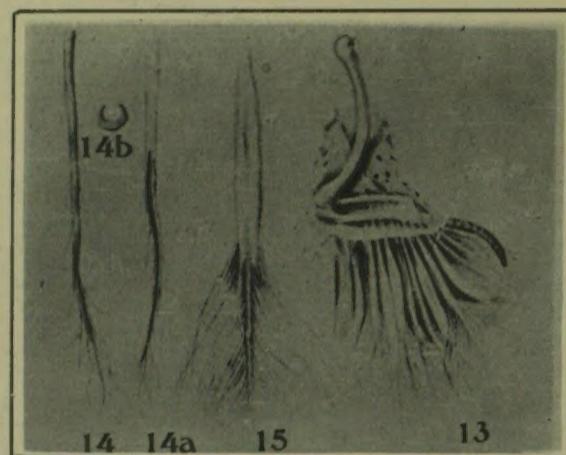


FIG. 1. THE WING OF AN ADULT APTERYX (13) AND A MATURE APTERYX QUILL (15) COMPARED WITH IMMATURE CASSOWARY QUILLS (14 AND 14a).

The wing of the adult Apteryx shows, in the different species, a considerable range in the degree of reduction of the hand, which has almost completely disappeared. But it is much less degenerate in the embryo—an important fact. The wing-quills are those of the forearm, and present singular peculiarities of structure, due to the loss of control since they became functionless.

and the feathers. These several parts, he holds, lend no support to the contention that flight was ever arrived at. Even though I had space I would not attempt here to analyse this argument, for it would entail the review of a wide range of purely technical facts, the reverse of edifying to those unfamiliar with avian anatomy. But a brief examination of the wing-bones will bring us to the very pith of the matter.

The wing of a bird, of whatever kind, answers to the fore-limb of the reptile, or of, say, a dog. Now, even in the most primitive bird known, *archaeopteryx*, that limb was an indubitable wing, whose function was to sustain the body in mid-air. Here indeed, without any equivocation, we have the wing "in the making," for it, like the rest of the skeleton, presents many proofs of a reptilian heritage. A very important feature of this wing is the large claw at the end of the third finger. In no living bird, save the ostrich—and then only in its embryonic state—has this claw ever been found, though those on the first and second digits are present in a host of modern birds. These claws, in the birds of to-day commonly reduced to mere vestiges, are relics of a time when they were used in clambering about tree-trunks during the periodic moults, when, as in some birds to-day, all the quills, or "flight-feathers," were moulted at once, making flight impossible till the appearance and hardening of the new feathers.

Hence we may take it that the birds are to be derived from an arboreal stock. And this accounts for the survival of no more than three of the original five fingers.

Having regard to the fact that the foot of *archaeopteryx* is, even in minute details, comparable only to the foot of, say, a crow, we deduce that the three-fingered fore-limb could not have been used as a walking limb on the ground. The form of an organ changes only in response to the particular stresses and strains it is called upon to sustain. Such parts of it as cease to perform any function gradually acquire the state of vestiges, and finally disappear.

That the wing of *archaeopteryx* was a functional, flying wing is beyond dispute, for in both the known fossils the skeleton bears "flight-feathers" divisible into "primaries and secondaries," exactly as in modern birds.

In the wings of the ostrich tribe—save only the Tinamous—this division into the two series of flight feathers is not clearly shown. But we are not justified in contending that these never were functional quill feathers. They are as evidently degenerate structures as is the skeleton which supports them.

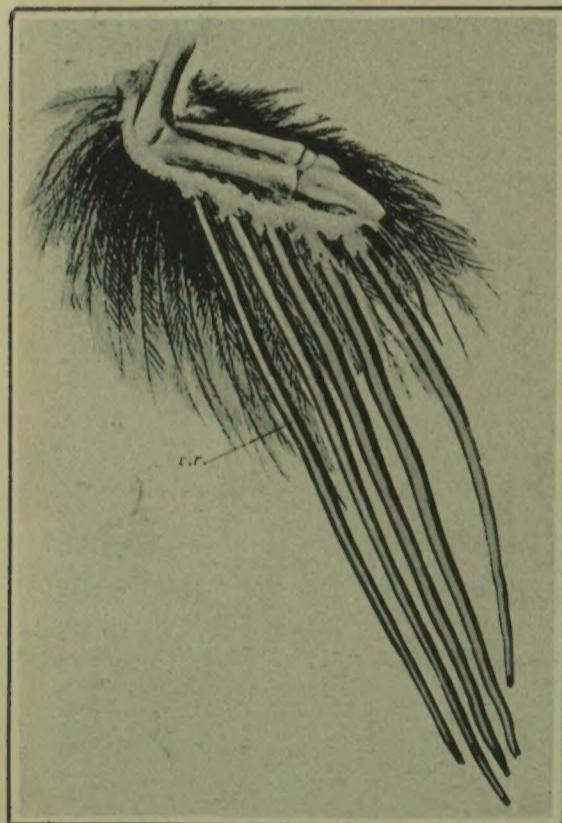


FIG. 2. THE WING OF AN ADULT CASSOWARY: A PHOTOGRAPH GIVEN FOR COMPARISON WITH FIG. 1, AS EXPLAINED BELOW.

The wing of the cassowary closely resembles that of apteryx, only a mere vestige of the hand remaining. The wing-quills in the immature bird (14 and 14a in Fig. 1) reproduce the peculiarities of those of apteryx (15 and 13). Later the terminal vane is shed, and the quill-base becomes hypertrophied. In more recent times many species other than "ostriches" have become flightless; but in no case has the consequent degeneration of the wing proceeded so far as in apteryx, cassowary, and moa.

here to state his standpoint, and mine, as dispassionately as possible. Scientific work, if it is to have any value, must be quite impersonal. We are not, or should not, be concerned with any other aim than the search for truth. The more technical aspect of Dr. Lowe's evidence, as of my own, cannot well be discussed on this page; but his main arguments will appeal to all who find delight in the theme of living animals and the forces which mould them. Briefly, the opinion generally held is that the ostrich

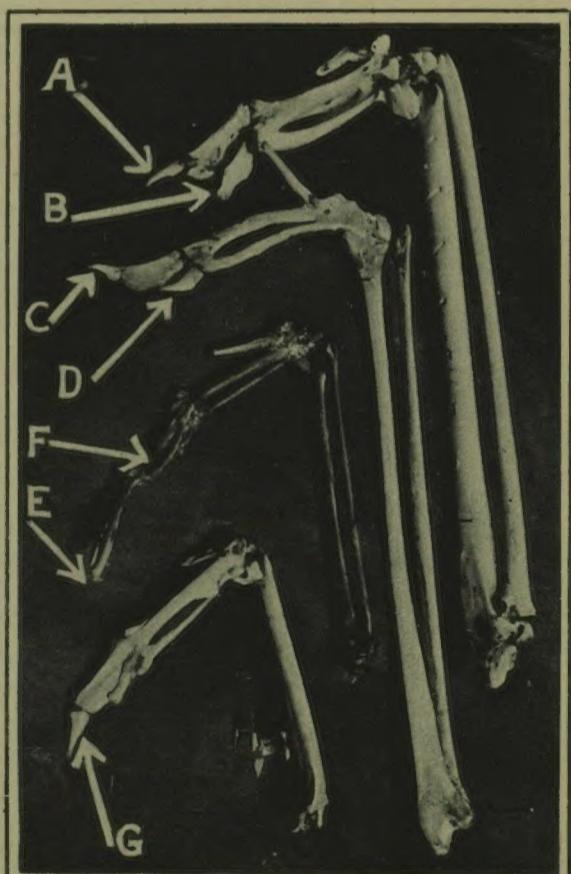


FIG. 3. SHOWING STRUCTURAL RESEMBLANCES IN RHEA TO BIRDS OF KNOWN FLIGHT: SKELETONS OF THE HAND (RIGHT TO LEFT) OF THE HORNBILL, RHEA, PETREL, AND CROW.

The structural features are essentially the same in all. But the several parts reflect, in their robustness of growth, the relative amount of the strains they have been called upon to bear. The wings of the ostrich tribe can only have acquired their close likeness to the wings of modern birds by responses to precisely similar stimuli. In the emu, cassowary, and apteryx but a vestige of the hand is left. In the moa this process of reduction ended not only in the complete loss of the whole wing, but of the supporting shoulder-girdle as well. The letters indicate—(A) end of second finger and (B) end of third finger in the hornbill; (C) end of second finger and (D) end of third finger in the rhea; (E) end of second finger and (F) end of third finger in the petrel; and (G) end of third finger in the crow.

## HAWAII'S TRIBUTE TO CAPTAIN COOK: SCENES OF RECENT CELEBRATIONS.



WHERE AUSTRALIA WILL BUILD A NEW JETTY IN MEMORY OF CAPTAIN COOK: THE MONUMENT (ERECTED IN 1874) NEAR THE SPOT WHERE HE WAS KILLED, IN 1779, IN KEALAKAKUA BAY, HAWAII.



WHERE CAPTAIN COOK, IN 1778, MADE THE FIRST RECORDED LANDING OF A WHITE MAN ON HAWAIIAN SOIL: THE VILLAGE OF WAIMEA, IN WHICH A NEW MONUMENT WAS RECENTLY UNVEILED.



ERECTED AT HONOLULU IN 1878 ON THE CENTENARY OF THE DISCOVERY OF HAWAII: A STATUE OF KING KAMEHAMEHA I., WHO WAS PRESENT AS A YOUNG MAN ON THE DAY OF CAPTAIN COOK'S DEATH.



BESIDE THE BEAUTIFUL SHORES THAT WITNESSED THE TRAGEDY OF CAPTAIN COOK'S DEATH THE YEAR AFTER HE DISCOVERED HAWAII: A MOONLIGHT SCENE BY THE WATERS OF KEALAKAKUA BAY.

Celebrations to mark the 150th anniversary of the discovery of the Sandwich Islands (now known as Hawaii) by Captain James Cook began on August 15. The various ceremonies included one at Honolulu; one at the spot in Kealakakua Bay where Captain Cook was killed, in an affray with natives, in February 1779; and one beside the monument to him erected close by in 1874. At the invitation of the United States Government, Great Britain, Australia, and New Zealand took part in the celebrations, and were each represented by a cruiser. It was announced that the Australian Government proposes to construct a stone jetty in front of the 1874 monument, at the point where most visitors land. Although Hawaii is an American possession, the strip of ground on which this monument

stands is British territory, having been presented by a sister of a native king. It was in January 1778 that Captain Cook, with his two ships "Resolution" and "Discovery," arrived off the island of Kauai and made the first recorded landing of a white man on Hawaiian soil, at the village of Waimea, where a new monument to him was unveiled on August 16. When the centenary of Cook's arrival was celebrated in 1878, the occasion was marked by the erection of a statue to Kamehameha I., a great Hawaiian king, who had been one of the young men present at Cook's death. It stands before the Judiciary Building in Honolulu and facing the old Palace. A sea-chest said to have belonged to Captain Cook was lately sent to a London sale-room.

# The Scientific Side of the Detection of Crime.

No. X.—SECRET WRITINGS AND INVISIBLE INKS.\*

By H. ASHTON-WOLFE, Assistant Investigator under Dr. Georges Béroud, Director of the Marseilles Scientific Police Laboratories.

MOST of the methods for communicating by hermetic writings are almost incredibly ancient. Even primitive man of the cave-dwelling period elaborated various symbols for conveying information to members of his tribe. Curiously enough, because the squares, circles, and triangles used by sorcerers and pagan priests as potent charms were believed to contain hidden wisdom, and the formulae of terrible incantations, they retain even to-day a strange fascination, and an appeal to the hereditary superstitions latent in mankind. There is something about the Pentacle, the Swastika, and the Chinese square which awakens deep-seated emotions intimately connected with ancient evil rituals and sacrifices. The hidden meaning in the written symbols of a language we do not understand still attracts and puzzles us; and the ability to communicate by secret signs lifts the tribe or band which uses them above the level of the uninitiated. It is this imaginary superiority, quite as much as the necessity of being able to transmit intelligence by invisible or apparently meaningless letters, signs or figures, which makes all criminals eager to invent some method which shall be their sole and prized possession.

Naturally, the police experts and naval and military intelligence departments in every country have found it necessary to classify the various systems and to discover a means whereby their hidden meaning can be made clear. It is a trite but true axiom that no cipher has ever been invented without someone discovering the key to it, or, at least, "picking the lock." It is the everlasting struggle between weapon and shield; lock, safe, and burglar. No sooner had the steel armour-plate and time-lock been evolved than the safe-breaker resorted to blow-pipe, electricity, and thermite. And so it is with cryptograms. This is comprehensible. There are only a given number of letters in each alphabet, and their repetition and frequency can be determined mathematically.

A classical example of the manner in which a cipher message may be decoded is given in Edgar Poe's wonderful story, "The Gold Bug." When a cryptogram is submitted to the expert, the first thing he must determine is, of course, the language in which it is written.

In English, E, double E, double O, and TH are frequent; and in a normal sentence E occurs more often than any other letter. Next comes O, then TH, and so forth. In French, QU, AI, and EST, are constantly combined. Thus, if certain figures, letters, or symbols are met with in constantly repeated and typical groups in a cipher

At first sight, this would puzzle most people. There are various infallible methods for reading such a cryptogram. To begin with, the expert applies the well-known principle of identifying his own intelligence with that of the writer. Or, if the origin of the cryptogram is unknown, his experience suggests the probable manner in which the lines were

nueyw.....  
ovfzx.....  
pwgay.....  
qxhbz.....  
ryica.....  
szjdb.....  
takecarethepolicearefly

The real sentence.

Again, the criminal may use a short key, such as 2-3-4. With the help of this, the words "Don't answer" become—

D O N T A N S W E R  
2 3 4 2 3 4 2 3 4 2  
F R R V D R U Z I T

A variation of this is the key-word, which may be long or short. Each letter takes its alphabetical value from the corresponding position of those forming this key-word.

Message - - D O N T A N S W E R  
Key-word - F O R G E T F O R G  
Value in figures 6 15 18 7 5 20 6 15 18 7  
Transposition - j d f a j n y l w y

Such cryptograms cannot be resolved if the message is short so that it contains only one or two words. Naturally, the first step is to determine the language used by the writer.

The only efficient method for this is to classify the recurring groups of letters. Once this has been ascertained, the frequency with which the various letters are repeated is noted and compared with the scales of average which have been composed for each language, until the position and recurrence of a letter or group becomes the probable fragment of a word. It is a long and arduous task. The puzzle of the famous cipher employed by the Kings of France was only lately solved. It had defied the constant efforts of experts for over a century. There is, however, one basic rule which can be applied to all secret correspondence. Since European alphabets are limited to twenty-six letters, any series of words must produce the same characteristic combinations and periodical recurrences. This principle, when applied in the manner I have briefly explained, sooner or later renders the most complex cryptogram readable. A variant of the cryptogram much favoured by criminals is the steganogram (Fig. 2). This is a secret alphabet composed of elaborate hieroglyphics. These conventional signs are much used on the Continent; but they are not often met with in England, except among the Romany people.

The familiar symbols which tramps formerly chalked on the walls of country houses come under the same heading. Obviously, much patience and practice are required to write fluently by means of such improvised letters.

NEIBAVTUOTSNIAPO  
CSELCEVANOITALER  
NESIMSIUSEMEJTE  
ENNASUALASIATEJ

FIG. 1. WRITING BACKWARDS: A MESSAGE IN FRENCH WRITTEN FROM RIGHT TO LEFT AND FROM BOTTOM TO TOP.

The complete message reads: "J'étais à Lausanne et je me suis mis en relation avec les copains. Tout va bien."

separated. The sentence is short; therefore, when transposing, the criminal would evidently split up the text into at least three or four lines to confuse it more. It is only necessary to set it out in different formations so that three, four, or five letters come under each other, to obtain the correct position of the lines.

Unfortunately, criminals know well enough that this type of cryptogram is child's play to the expert. Therefore they disguise the true meaning still more by jumping diagonally, or writing backwards (Fig. 1). Very often the pages and lines in a dictionary are indicated by figures, or a stencil is utilised. Another excellent trick is to substitute an arbitrary alphabet for the normal sequence of the letters (Fig. 3, opposite page). As an example, A is written as C; D instead of B, and so on. In such a cryptogram it is only necessary to

|       |        |        |       |
|-------|--------|--------|-------|
| a = P | h = J  | o = X  | t = K |
| b = R | ch = Q | ø = Å  | u = Ø |
| c = F | ij = I | p = J  | ü = Æ |
| d = G | k = N  | q = P  | v = Y |
| e = B | l = E  | r = H  | w = C |
| f = Y | m = U  | s = G  | y = F |
| g = K | n = W  | ss = Ø | z = J |

|       |        |        |        |        |
|-------|--------|--------|--------|--------|
| a = — | g = 7  | m = 13 | s = 18 | x = 23 |
| b = 2 | h = 8  | n = 14 | t = 19 | y = 24 |
| c = 3 | i = 3  | o = 3  | u = 3  | z = 25 |
| d = 4 | j = 10 | p = 15 | v = 21 |        |
| e = — | k = 11 | q = 16 | w = 22 |        |
| f = 6 | l = 12 | r = 17 |        |        |

FIG. 2. TYPES OF STEGANOGRAMS, OR SECRET ALPHABETS COMPOSED OF HIEROGLYPHICS: VARIANTS OF THE CRYPTOGRAM WHICH ARE MUCH FAOURED BY CONTINENTAL CRIMINALS, BUT ARE LITTLE USED IN ENGLAND EXCEPT BY GIPSIES.

|       |        |        |        |        |
|-------|--------|--------|--------|--------|
| a = V | ff = A | m = X  | p = // | tt = % |
| b = 6 | g = <  | mm = X | q = U  | u = L  |
| c = F | h = S  | n = X  | r = Z  | v = C  |
| d = / | i = •  | nn = X | s = 7  | w = Y  |
| e = — | k = >  | o = C  | ss = 7 | x = —  |
| f = 1 | l = L  | o = C  | t = 9  | y = →  |
|       |        |        |        | z = □  |

message, they are tested for words having these well-known combinations. Once a word has been obtained from an apparently unmeaning jumble, the rest is quite simple. The drawback in substituting conventional signs or figures for letters is that both correspondents must keep the key handy; and this is dangerous. Most criminals prefer to use a rearranged system of inversion or transposition of the letters. We will suppose that the message is to be: "Wait for me outside the bank at nine." This is first written thus—

W A I T F O R M E  
O U T S I D E T H  
E B A N K A T N I  
N E

The sentence is then again set out, reading from top to bottom, like this:

WOENAUBEITATSNFIKODAREMTNEHI

continue the alphabet under the letters of each line until the text emerges. For instance—

vcmgectgvjgrqukegctghna The cryptogram.  
wdnhf.....  
xeoig.....  
yfpjh.....  
zgqki.....  
ahrlj.....  
bismk.....  
cjtnl.....  
dkuom.....  
elvnp.....  
fmwqo.....  
gnxrp.....  
hoysq.....  
ipztr.....  
jqaus.....  
krbvt.....  
lscwu.....  
mtdxv.....

Again, the same principle is applied by the experts to read these secret writings. The photograph of a letter (Fig. 5, opposite page) found on a member of a dangerous gang of safe-breakers is a good specimen of such a cipher, and at first sight it might well drive the uninitiated to despair.

Although these various methods for disguising the meaning of a message are frequently utilised by all criminals in order to give information to their accomplices, or for noting names and addresses, they are chiefly employed by prisoners awaiting trial or undergoing punishment. It is often of the utmost importance to a man in prison that he should be able to communicate with those who may be called as witnesses or are in danger of arrest, in order to inform them of his own predicament, or to suggest what they should, or should not, tell the police. It goes without saying that every letter written and received by a prisoner is carefully examined, and all missives of which the meaning is doubtful are passed on to the

[Continued on page 360]

## SCIENTIFIC CRIME DETECTION: SECRET ALPHABETS, CIPHERS, AND STEGANOGRAMS.

a b c d e f g h i j k l m n o p q r s t u v x y z  
 b c d e f g h i j k l m n o p q r s t u v x y z a  
 c d e f g h i j k l m n o p q r s t u v x y z a b  
 d e f g h i j k l m n o p q r s t u v x y z a b c  
 e f g h i j k l m n o p q r s t u v x y z a b c d  
 f g h i j k l m n o p q r s t u v x y z a b c d e  
 g h i j k l m n o p q r s t u v x y z a b c d e f  
 h i j k l m n o p q r s t u v x y z a b c d e f g  
 i j k l m n o p q r s t u v x y z a b c d e f g h  
 j k l m n o p q r s t u v x y z a b c d e f g h i  
 k l m n o p q r s t u v x y z a b c d e f g h i j  
 l m n o p q r s t u v x y z a b c d e f g h i j k  
 m n o p q r s t u v x y z a b c d e f g h i j k l  
 n o p q r s t u v x y z a b c d e f g h i j k l m  
 o p q r s t u v x y z a b c d e f g h i j k l m n  
 p q r s t u v x y z a b c d e f g h i j k l m n o  
 q r s t u v x y z a b c d e f g h i j k l m n o p  
 r s t u v x y z a b c d e f g h i j k l m n o p q  
 s t u v x y z a b c d e f g h i j k l m n o p q r  
 t u v x y z a b c d e f g h i j k l m n o p q r s  
 u v x y z a b c d e f g h i j k l m n o p q r s t  
 v x y z a b c d e f g h i j k l m n o p q r s t u  
 x y z a b c d e f g h i j k l m n o p q r s t u v  
 y z a b c d e f g h i j k l m n o p q r s t u v x  
 z a b c d e f g h i j k l m n o p q r s t u v x y

FIG. 4. "THE KEYS ARE UNDER THE HEARTH JIM HAS HIDDEN. THE SAFE AND MOST OF THE STUFF": A CIPHER MESSAGE CONVEYED BY WORDS (MARKED X) CONTAINING ONE LETTER WRITTEN BELOW THE LINE.

FIG. 3. VIGENÈRE'S TABLE, FROM WHICH ANY ALPHABET CAN REPLACE THE NORMAL ONE ON TOP, A NUMBER INDICATING TO THE RECIPIENT OF A LETTER WHICH LINE WAS USED.



my darling sister

I am trying hard to be brave. Somehow the constant angle of eyes prevents me from thinking clearly. How ask you? Think kindly of me although I am by one of a million unhappy men under the indifferent roof of Old sky

I in the world and home while are my little world. Has Jim asked after me? Has mother written? I feel sad but I try to believe that there is probably a hidden purpose behind it all. The thought consoles me. God keep you safe Religion helps in prison and I go to work. And always of the time the we see such stuff as dreams are made of humans are? Please write and tell me how that all is well.

Your loving brother

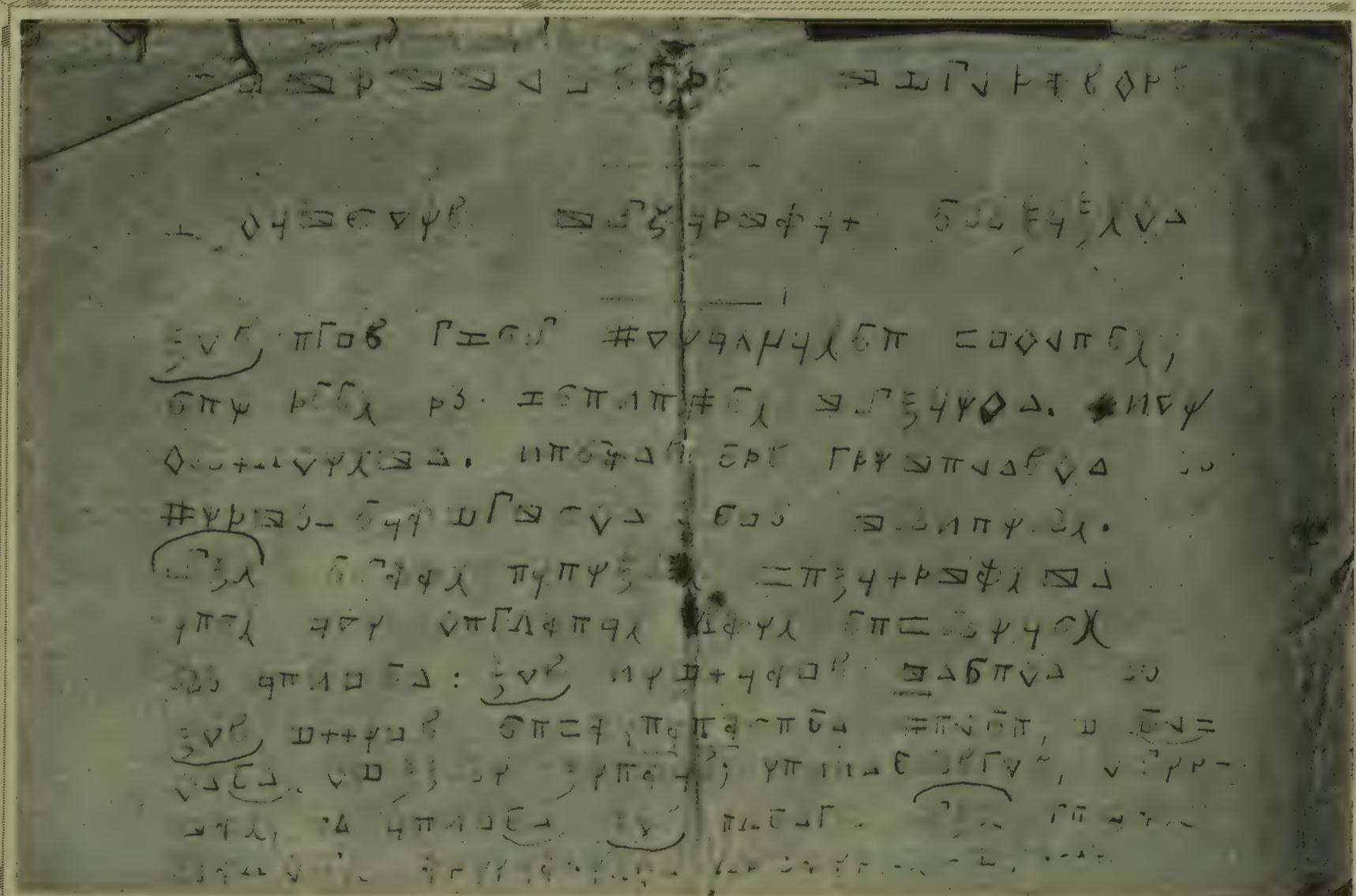


FIG. 5. A REMARKABLE STEGANOGRAM FOUND ON A MEMBER OF A DANGEROUS GANG OF SAFE-BREAKERS: A MISSIVE WRITTEN IN A SECRET ALPHABET, LARGE COMPOSED OF GREEK LETTERS, WITH SOME OTHER SIGNS—A GOOD SPECIMEN OF A CIPHER LIKELY TO DRIVE THE UNINITIATED TO DESPAIR.

In his article opposite Mr. Ashton-Wolfe describes the ingenious devices used by criminals to convey information by means of secret codes, ciphers, and so on, and the still more ingenious methods of detection employed by the police. "The drawback in substituting conventional signs or figures for letters," he writes, "is that both correspondents must keep the key handy, and this is dangerous. Most criminals prefer to use a pre-arranged system of inversion or transposition of the letters. . . . Another excellent trick is to substitute an arbitrary alphabet for the normal sequence of the letters. . . . A variant of the cryptogram much favoured

by criminals is the steganogram. This is a secret alphabet composed of elaborate hieroglyphics. These conventional signs are much used on the Continent, but they are not often met with in England, except among the Romany people. . . . The photograph of a letter (Fig. 5) found on a member of a dangerous gang of safe-breakers is a good specimen. . . . The safest way to transmit intelligence secretly is a method which arouses no suspicion. A man awaiting trial in an English prison baffled the authorities for a long time. His letters to a sister and her replies were harmless missives, yet they contained vital information. Fig. 4 shows one."

# The World of the Theatre.

By J. T. GREIN.

## THE LANTERN OF DIOGENES.

THE London Manager whom I asked what he thought of the idea of sending emissaries to the seaside with a view to discovering new talent at the concert parties on pier and beach, said: "If you will promise not to mention my name (for, if you do, the flood will be upon me), I will tell you and take you into my confidence. Yes, the wayfaring journalist may find on the coast a few white ravens, but only for musical comedy—a comedienne or a soubrette, who, well produced, might succeed on the regular stage. But, from my point of view, the fact that an artist stands out on a little stage in small items of song, recitation, and patter is by no means a guarantee that he or she will 'fit in' in plays, let

the report is: "Fair company, but no *lumen*." It costs time and it costs money. Some seasons my Diogenes has travelled a thousand miles criss-cross through the country without signalling a single 'possibility.' He is an artistic fellow, and it stands to his credit that, when he found no new conspicuous talent, nobody else did. But the result warrants the effort. Look at my young brigade—every one of them under contract to employ no other agent than myself; every one of them earning ten times—nay, twenty times—what they eked out before. Some of them had been on the stage for years. That old comedian (he named him) has wallowed in darkness for a decade; now he scores twenty thousand (francs) a month.

And look at Mlle. X—*premier prix du Conservatoire* in 1918—totally unknown in Paris—probably declined by every Parisian management, and now chased by all and sundry who shooed her off—oh! most politely—with a *mille regrets*, after five minutes' desultory talk. They are tormenting their short-sighted little heads with the thought: How did she get there?

"We have sometimes said that in London—simply because we don't look farther than theatre-land. Even 'Q' is out of bounds. How many of us ever go there unless a star is in the bill? And what excellent acting is to be seen there—at Everyman, too. Yes, I plead guilty, my Lord—I have only seen six

shows at 'Q' of the annual forty." ("I have seen them nearly all," I piped up modestly, "and the gods know that I have trumpeted and predicted fame for many of the players who made their mark there and at Everyman.") "But," he continued, "I have learned the lesson. I

too am going to have my Diogenes—I am going to take a leaf out of that Parisian manager's book. Only, I am going to appoint a woman to perambulate our realm from Land's End to John o' Groat's. I prefer a woman," he said smilingly, "because they are keener judges of temperament and not so easily influenced by 'looks' and charm as we men. From September onwards, as Mr. R. E. Corder of the *Daily Mail* haunts the police-courts and narrates his impressions, so shall my deputy be an incognito visitor in the provincial centres. She shall see whatever there is to be seen—at the theatres where the touring companies are the stock-in-trade; at the repertory theatres, at the little art theatres; she shall even rope in amateur shows; and wherever she discovers talent beyond the common

she shall give me a sign, with a short *précis* of why and wherefore. I, on my part, will keep a careful register of the elect, and, when the companies in which they act are near London, I will form my own opinion and engage those whom I can employ while (I underline this) recommending to my fellow-managers those for whom I can find no room.

"Really," he continued, "it is the job of the agents and of the Actors' Guild—the latter could be most helpful if they had their touring inspectors; but, of course, that is a matter of finance. I can afford to pay for my fancy, and in due course, if others will, in a more official way, take on my mission, I shall be only too happy to hand it over. But something must be done; not only because it will enrich our stage, but because it will be a lever to the hope and ambition—to say nothing of the economic welfare—of the provincial actors, many of whom are deserving of a place in the London sun; many of whom are eating out their hearts in the despair of forlorn aspirations, maybe in justified envy that, for reasons due to our one-eyed system, the lesser light shines because the greater one is buried under the bushel of hole-and-corner and oblivion."

"Bravo!" I said to my spokesman, thankful for the valuable information. He has found a wonderful field of exploration and one of unfathomable riches. How often have I not, on holidays and on flying visits to coastal towns, seen actors—whose very names were myths to me—who, had they but a chance, would conquer London, as Ralph Lynn did, and others, when they were accidentally discovered? How often have I not sought these people and heard their tales of ceaseless work, of unceasing hope; how often have I—and a few others—not tried to rouse our managers by enthusiastic praise of a "find"? True, once or twice, the voice in the wilderness was heard; but these were the exceptions, not the rule. As an actor said bitterly the other day: "I can go on acting till I am black in the face, dead and buried, before I can force the portals of London; and then it will be too late. No one will give me a leg-up, will see me if I call. Yet in the provinces I have a 'name,' and my Press notices, stacks of them, are paens of praise. But what is the good? Once a provincial actor, always a provincial actor. It is fate and a curse."

Well, perhaps the enterprise of my manager friend will turn the tide, and, with the growth of the repertory system in the great cities beyond London, the time will come when, as in other countries, the provinces will be a feeder, instead of a negligible rival, of the theatres in the capital.



DOUGLAS FAIRBANKS IN A NEW FILM ROMANCE OF THE SOUTH AMERICAN PAMPAS: THE CAPTURED OUTLAW IN PRISON—A SCENE FROM "THE GAUCHO," RECENTLY PRODUCED AT THE NEW GALLERY.

alone fill the stage, as we call it, when called upon to appear in a theatre. How many actors and actresses have succeeded on the 'legitimate' after a huge success in concert parties? How many of Pélassier's famous 'Follies' have made their mark in plays? Name Fay Compton, and she is practically the only one who springs up from memory in rapid survey. Musical comedy has recruited some; but theirs is a particular form of art, demanding far less subtlety than the ordinary play, and I, for one, would think twice or three times before I entrusted a real comedy part, or a character part, to artists who are starred in musical plays.

"But here comes in (he continued) what I intend to do in order to bring out more talent into the London limelight, and—I emphasise it—to hearten the toilers who, year in, year out, tour the provinces, longing for Metropolitan fame, but, keeping on keeping on, because a certainty of six pounds on the road is better than the *Fata Morgana* of sixty in the land of their heart's desire. Frankly, until recently it never occurred to me to look around beyond London. I am a busy man; I am besieged with applicants; I know who's who in London, and with that knowledge I can fill any part ten times over with people who will be 'safe,' if not brilliant. My eyes were opened when, recently, in Paris, I saw the excellent work of a dozen actors and actresses of whom I had never heard before—and I know the Paris stage nearly as well as my London one. I asked a famous impresario, on whose books most of these artists were, how he found these novices, some of whom became famous overnight.

"*Mon cher ami*," he said, "that is as simple as the researches of the late lamented Mr. Diogenes. I have a sleuth-hound in my pay, a clever young critic, whose business it is in the summer to travel from *plage* to *plage*, in the winter along the Riviera and to provincial cities, to watch touring companies, to see every play that matters, and to keep an index—with details of career—of all the actors and actresses who stand out by individual merit. Of course, it is a labour of Sisyphus; many a journey is fruitless and



THE FIRST BRITISH PRODUCTION OF "THE GAUCHO," AT THE NEW GALLERY: DOUGLAS FAIRBANKS, AS THE LEADER OF A BAND OF OUTLAWS, IN A LOVE SCENE: Douglas Fairbanks has one of his best parts as the hero of "The Gaucho," the latest United Artists picture, which it was arranged to produce at the New Gallery on August 20. He is a dashing outlaw, the leader of a band of gauchos, hard-riding nomads of the South American pampas, and adventure combines with romance to provide him with ideal opportunities. The story concerns a remote shrine enriched by pilgrims seeking cures, a beautiful girl known as "the girl of the miracle," and a madcap girl of the mountains, jealous of the other for love of the Gaucho. He goes to the rescue of the former when the shrine is seized by a usurper; is captured and imprisoned; escapes; and, finally, at the head of his outlaws, saves the girl and a priest from execution.

## "CROOK" FARCE AT THE ALDWYCH: LONDON'S FUNNIEST PLAY.



AN AMATEUR BURGLAR "FOR ONE NIGHT ONLY": D'ARCY TUCK (MR. RALPH LYNN) TESTS THE CHLOROFORM APPARATUS FOR USE IN CASE THE WIDOW HEWLETT (MISS MARY BROUH) SHOULD WAKE UP.



A FAMOUS COMEDIAN AS A "GENTLEMAN CROOK": FREDDIE MALONE (MR. TOM WALLS). ENGAGED IN BURGLARY AND COLLECTING THE LOOT IN MRS. HEWLETT'S BED-ROOM.



TRAGIC "RELIEF" IN A HILARIOUS FARCE: SIMON VEAL (MR. GORDON JAMES, AT WINDOW) ON BLACKMAIL INTENT, INTERRUPTS D'ARCY TUCK (LEFT) AND FREDDIE MALONE DURING THE BURGLARY.



TURNED BURGLAR TO HELP HIS FIANCEE, JOAN, TRICKED OUT OF HER INHERITANCE BY HER GRANDFATHER'S DESIGNING WIDOW: D'ARCY TUCK (MR. RALPH LYNN) AT MRS. HEWLETT'S WINDOW.



THE CONCLUSION OF THE WHOLE MATTER—"HONESTY PAYS IN THE END": (LEFT TO RIGHT) FREDDIE MALONE (MR. TOM WALLS), JOAN HEWLETT (MISS WINIFRED SHOTTER), AND D'ARCY TUCK (MR. RALPH LYNN).

In his latest farce, "Plunder," at the Aldwych, generally considered the most amusing play now running in London, Mr. Ben Travers has contrived to combine hilarious fun with a touch of tragic "relief," saved from being repellent by poetic justice, as the victim is a blackmailer. The chief humours of the piece are in the masterly hands of Mr. Tom Walls and Mr. Ralph Lynn, that inimitable pair of comedians who work so well together, ably supported by Miss Mary Brough and the rest of the company, which, with a few exceptions, is the same as it was six years ago. The story opens at a country house where Freddie Malone, a "gentleman crook," is staying with Mrs. Hewlett (the ex-housekeeper who had married the late owner in his dotage), and her brother, Simon Veal, who

knows a secret and is blackmailing her. Then arrive, from Australia, the late Mr. Hewlett's granddaughter, Joan, with her fiancé, D'Arcy Tuck. Joan finds that she has been tricked out of her inheritance by a new will in favour of Mrs. Hewlett, who tells her to go. Freddie and D'Arcy happen to be old schoolfellows. Freddie reveals to his friend his intention to rob Mrs. Hewlett of her jewels, and D'Arcy, for Joan's sake, agrees to join him "for one night only." During the burglary, Simon Veal appears at the bed-room window on blackmail intent, and in a struggle falls from the ladder with fatal results. Freddie and D'Arcy come under the suspicion of the police; but Freddie, having discovered Mrs. Hewlett's secret, compels her to make statements that clear them.

# BOOKS OF THE DAY.

**I**N reviewing many books of reminiscence, I often find that other people's recollections make contact with my own at unexpected points. What was an important occasion to the author may have involved some little happening to myself which is, to anyone else, quite trivial. Yet these little coincidences add to the charm of a book for the individual concerned. I have just come across an example in a delightful volume about legal dignitaries on their sporting side—"BENCH AND BAR IN THE SADDLE." The Pegasus Club During Three Reigns. By C. P. Hawkes. With Preface by Lord Darling. Illustrated (Eveleigh Nash and Grayson; 18s.). A sub-title further describes the work as "a book of gossip, records, and impressions of horses and horsemen, races and riders, dances and dancers, dinners and diners, and of divers notabilities, legal, social, political, and sporting, associated with the Bar Point-to-Point Steeplechases from their inception in 1895 to the present day." That sums up the matter completely and concisely, and I feel that for me to comment or enlarge thereon will almost amount to contempt of Court. But I must risk it, and first let me say that the genial urbanity of the letterpress is greatly enhanced by the numerous illustrations, including photographs and drawings of racing incidents, portraits, and caricatures—some by the author himself, and others by that inimitable legal humorist, the late Sir Frank Lockwood, who also designed the club crest.

The first Bar point-to-points (which the *Pink 'Un* mirthfully described from the standpoint of a "crook" watching "the man who prosecuted you breaking his blooming neck") took place before the Pegasus Club was formed to run them as an annual affair. Among the red-letter days of the club were its revival after the war, in which many members won fame, and some never returned; the decision to hold an annual ball; and the institution of an open event, for leading steeplechasers, besides the club events at the yearly meeting. The first race for the new Pegasus Club Cup took place in 1923, on "a dismal, showery day," at Greenford, and it is here that the fiery charger leaps into the obscure course of my own recollections.

I was present that showery day at Greenford, though unaware of its being "one of the most momentous in the club's history." It happened, in fact, to be the only race-meeting I have ever attended, and, as I do not adorn either the Bench or the Bar, the author may have classed me with "those mysterious nondescripts who, squalid in threadbare overcoats and battered headgear, yet seem to have the means and leisure to attend hunt meetings and point-to-points." As a matter of fact, it was a Saturday afternoon; there was nothing much wrong with my hat or "mac"; and I was in the company of a learned doctor of law, with whom I was then associated in running a local tennis club. It was our ground landlord who won the Farmers' Race. I was even introduced to some of the "big-wigs," though not to Lord Birkenhead, who, as Colonel Hawkes records, "made the damp an excuse for lighting the longest cigar ever seen on a racecourse or at a Cabinet meeting."

Those who do not know that the winged horse is the heraldic emblem of the Inner Temple, as the lamb is of the Middle Temple, might have expected the Pegasus Club to be a society of poets. It was Lord Darling, one of its founders, who suggested the name—appropriately enough, for he has himself a graceful seat on the poetic steed. (A new appointment, by the way, has just given him an opportunity to win fresh laurels in another field.)

Sometimes the interest of an autobiography is surprisingly different from that suggested by the title or the author's occupation. One would not, for instance, have anticipated much about smuggling, lighthouses, and British coast scenery in "REMINISCENCES OF AN OLD CIVIL SERVANT, 1846-1927." Sir John Arrow Kempe, K.C.B. With Illustrations (Murray; 12s.). Incidentally he observes that "the Bar is remarkable for the great age to which high intellectual power is retained, or assumed"—rather a back-handed compliment. Sir John Kempe entered the Treasury in 1867, and his last public employment was in 1915. He did not live to see his book published, for he died, at Lyme Regis, last April, in his eighty-third year.

Island lighthouses came within his purview when, in 1892, he served on a Royal Commission regarding the improvement of cable and telephone communication between them and the shore, and made many voyages of inspection. He was especially proud of having witnessed the early tests of Marconi's wireless, then known as "the ethereal system." Sir John was officially concerned with the prevention of smuggling after his appointment, in 1895, as Deputy Chairman of the Board of Customs. "During my ten years' tenure of the office," he writes, "I completed the tour of the whole coasts of England, Scotland, and Ireland, with the outlying islands of Orkney, Shetland, the Hebrides, outer and inner, and those on the Irish coast, nearly twice, generally accompanied by my wife. We travelled by road, rail, or steamer as best we could, and accumulated delightful remembrances of the whole seaboard." In discussing what are the best

bits of British coast scenery, his opinion therefore carries considerable weight.

"The old picturesque smuggler running his cargo on dark nights," we read, "is a thing of the past. The modern smuggler is a man of science." Of the kindred practice of wrecking Sir John heard stories in Cornwall during his boyhood, sometime in the 'fifties. "For two summers," he writes, "we inhabited the Rectory of Kilkhampton (where his father, a London clergyman, was doing holiday duty). The vicar of the next parish was the Rev. R. S. Hawker, the well-known poet, author of 'And shall Trelawny die?' When he first went to Morwenstow the place was notorious for its 'wreckers.' He laboured to put this down, and very successfully. We saw a great deal of him and his eccentricities."

Here, as at Greenford, I find myself on familiar ground. It is but a few weeks since I accompanied my wife on a



THE "ELIZABETHVILLE" DIAMONDS MYSTERY—A REAL "R.L.S." ROMANCE: THE SAFE, RECOVERED FROM THE WRECK, OPENED AND FOUND BARE OF JEWELS!

The Belgian steamer "Elizabethville," sunk by a German submarine in 1917 off Belle Ile, carried 13,000 carats of diamonds and other precious stones, valued at £1,250,000. They were thought to be either in the strong room or in a safe in the captain's cabin. Recently divers from the Italian salvage-ship "Artiglio" located the wreck in forty fathoms, and by means of dynamite entered and cleared the strong room and brought up the safe. In the strong room were shells for the ship's anti-submarine guns, but no jewels. The safe contained only some packets with 2000 francs in Belgian notes and four English sovereigns. All hope of finding the diamonds was abandoned. The affair has been likened to a Stevenson romance.



A METAL-ENCASED DIVER BEING LOWERED FROM THE "ARTIGLIO" TO THE WRECK OF THE BELGIAN LINER, "ELIZABETHVILLE": A WONDERFUL FEAT OF DEEP-SEA SALVAGE.

The divers of the "Artiglio" used the Neufeldt and Kuhn deep-sea diving-suit, a German apparatus (illustrated in our issue of November 21, 1925, in connection with the attempt to save the British submarine "M1," sunk off the Start). The suit consists of a rigid metal case with jointed metal legs and arms. With the man inside, it weighed over 800 lb., but in the water flotation reduced the effective weight to 40 lb. The work done by the Italian divers was unprecedented at such a depth—forty fathoms. It was suggested that the "Artiglio" might later try to save the liner "Egypt," sunk off Ushant, and possibly the "Lusitania."

filial pilgrimage to Morwenstow, where, by the way, we found her father's famous vicarage turned into a tea-house! I could wish that Sir John Kempe had drawn directly on his own recollections of "Parson" Hawker. The anecdote he retails appears to have got mixed up with one usually told, with quite a different point, about an earlier Cornish clergyman in another parish.

Elsewhere in the book there is an interesting letter from Isaac d'Israeli (Lord Beaconsfield's father) about some old papers relating to Sir Bevil Granville, the Cornish Royalist, whose tomb is in Kilkhampton Church. The letter was addressed (in 1831) to Sir John's great-aunt and godmother, Mrs. Bray, at whose table he once met George Borrow—"a man of large frame, slightly bent, with a dictatorial manner of speaking in a loud voice, which I thought very disagreeable." Sir John published an edition of Mrs. Bray's autobiography, and candidly confesses: "A favourable review appeared in the *Times*, which was (to tell the truth) written by myself, at the request of Dr. Wace, to save him the trouble of reading the book (!)." To review one's own work is something of a feat, and I rather think of trying it next time I drop into authorship.

Memory is turned to literary uses in three other notable books, whose portion in my space must be briefer than they deserve. In "THE DIARIES OF MARY COUNTESS OF MEATH," Edited by her Husband. With Twenty-Eight Illustrations (Hutchinson; 21s.) we have the story (in part) of a noble life devoted to the welfare of humanity. It borders on autobiography, for Lord Meath says: "I propose to let my dear wife speak for herself by quoting from her numerous diaries and publications, so that the reader may be able to judge for himself what manner of woman she was." The impression left on my mind is that of a beautiful character, generous and sympathetic, indefatigable in good works, and entirely unostentatious. The present memoir covers the years from 1870 to 1900, and may be followed by a later volume down to her death, in 1918.

The mere list of Lady Meath's philanthropic activities is too long for quotation. One among them—the Ministering Children's League, which she founded in 1884, and in whose interests she travelled all over the world—anticipated in one respect the Boy Scouts. "It had only one rule, viz., to try to do at least one kind deed every day, and to be loving, kind, and useful to others." A chapter of topical interest, in view of the Captain Cook celebrations in Hawaii, is that describing a visit to Honolulu in 1892.

More than one friendly allusion to Lord and Lady Meath occurs in the reminiscences of another remarkable woman—"DAY IN, DAY OUT." By Mrs. Aubrey Le Blond. With Twenty-Nine Illustrations (Lane; 12s. 6d.). One of these allusions tells how some tourists, admitted to see over-Lord Meath's Irish home at Kilruddery, swept the dining-table of grapes and peaches! Another relates to a chance meeting in Tangier at a time when smallpox was raging there. "When Lady Meath heard it was quite ten years (since I had been vaccinated)," writes Mrs. Le Blond, "she sent for the doctor and had me done then and there. I never go to the East now without preliminary vaccination."

The author is noted not only for her own achievements—as writer, lecturer, traveller, and mountaineer (she was one of the first to make winter climbs in the Alps), but also for her marriages. Her first husband was Colonel Fred Burnaby, of the "Ride to Khiva" fame; her second, Mr. Aubrey Le Blond, presented to the nation a fine collection of Korean pottery, now in the Victoria and Albert Museum. She herself yields an alluring pen, and has things to tell of many other interesting people, such as Marshal Lyautey, Chang Tso-lin, and Mr. Henry Huntington, the American art collector. A specially intriguing chapter is that on researches concerning "the veiled lady" of Hildburghausen, a mysterious French emigre of exalted rank in post-Revolution days.

Talking of revolutions, I may mention that one is described, at first hand, in "TRAMPS OF A SCAMP." By Edward Michael, in collaboration with J. B. Booth (author of "Old Pink 'Un Days"). Illustrated. (Werner Laurie; 21s.) In the vein of racy reminiscences, full of vim, gossip, anecdotes, and personalities, nothing better could be desired. They reveal "a Bohemian who has roved the world over; whose experiences of life behind the scenes range from engineering and revolution in South America, with consequent gun-running, to the coulisses of grand opera; from acting as manager to Mrs. Langtry, Maud Allan, and Weedon Grossmith to founding a London daily paper." In commending this very cheery and amusing book, I must warn readers that its name does not necessarily imply self-revelations from the realms of crookery. Sir Alexander Mackenzie was in humorous mood when he suggested it to the authors as "the only possible title for your shameless work." The criminal world has still to produce a Pepys or a Greville.—C. E. B.

## "GOOD AND EVIL GODS" AT CHANG TSO-LIN'S FUNERAL: THE LAST RITES.



WHERE THE FINAL OBSEQUIES OF MARSHAL CHANG TSO-LIN, THE EX-DICTATOR OF NORTHERN CHINA, WERE RECENTLY HELD: THE PICTURESQUE ENTRANCE TO THE BUILDING.



THE JAPANESE AMBASSADOR TO CHINA (THE LEADING FIGURE IN UNIFORM) PAYS HIS LAST RESPECTS: HIS EXCELLENCY LEAVING AFTER HAVING BOWED BEFORE THE ASHES OF CHANG TSO-LIN.

It was reported in a message of August 5 from Mukden, the Manchurian capital, that the final obsequies in the impressive funeral of Marshal Chang Tso-lin, the late Generalissimo of the Chinese Northern Armies, had then begun and would occupy four days. It was on the first day, according to this account, that the foreign representatives paid their last respects to the dead leader. The actual burial, it was stated, would take place in his native village of Kaoshantze. The description of the ceremony at present available is not very full, but from an allusion to the "ashes" in the title of one of the photographs we

[Continued below.]



"GOOD AND EVIL GODS" AT THE FUNERAL OF CHANG TSO-LIN, WHO WAS KILLED IN A TRAIN-BOMBING OUTRAGE: GIGANTIC FIGURES OF THE TYPE CONSTRUCTED FOR IMPORTANT FUNERALS IN CHINA—THEIR ENORMOUS SIZE INDICATED BY COMPARISON WITH THE SOLDIERS PARADED BELOW.



THE CHINESE EQUIVALENT OF "FLOWERS IN THE CHURCH": WREATHS TO THE MEMORY OF CHANG TSO-LIN ARRANGED ON EITHER SIDE OF A LONG CORRIDOR.



FLORAL TRIBUTES TO THE LATE MARSHAL CHANG TSO-LIN FROM A JAPANESE BARON: ELABORATE WREATHS BEARING DEDICATORY INSCRIPTIONS, AT THE FUNERAL CEREMONIES IN MUKDEN.

*Continued.]*

may assume that it took the customary form of a cremation. The same report mentioned that efforts to solve the mystery of Chang Tso-lin's death had been abandoned. It may be recalled that on May 9 last he ordered his troops to stop fighting against the Southern Nationalists and announced his intention of retiring. He left Peking on June 4, and that morning, as his train was entering Mukden, it was blown up by a bomb. The authorities at first gave out that he had escaped with only slight injuries, though several people were killed, but it

was generally believed that he was fatally wounded, if not killed on the spot, and that the news was withheld for political reasons. A message of June 21 said: "The foreign Consuls-General at Mukden have been officially informed that Marshal Chang Tso-lin died to-day. Flags have been hoisted at half-mast. The funeral takes place on Saturday (June 23). It is now believed that he died on June 4." The "funeral" referred to here would doubtless be a preliminary to the rites of August 5 to 8 illustrated above.

## FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.



NEW PHOTOGRAPHS OF THE "ITALIA" RESCUES: THE RUSSIAN ICE-BREAKER "KRASSIN" REACHES THE GROUP OF SURVIVORS, UNDER LT. VIGLIERI, THIRD OFFICER OF THE LOST AIRSHIP.

A tribute to the wonderful work of the Russian ice-breaker, "Krassin," which rescued survivors of the airship "Italia" in the Arctic, has just been paid by Dr. Francis Behounek, the Czechoslovak member of General Nobile's expedition. "I should like now (he writes in the "Times") to express again my thanks to the . . . whole crew of the 'Krassin.' All risked their lives in



THE "KRASSIN" AND THE TRACK SHE CUT THROUGH ICE DURING HER SEARCH FOR "ITALIA" SURVIVORS.

a manner demanding the highest admiration. For the 'Krassin' had to overcome very serious ice-obstacles, and, even with damaged screw and rudder, forged steadily ahead. All those who came to our rescue knew perfectly well that if anything happened to them there would be no salvation, for where the 'Krassin' failed no other ice-breaker in the world could hope to succeed."



NEW NIGHT SAFES AT THE MIDLAND BANK—A CUSTOMER LOCKING ONE AFTER DEPOSITING A WALLET.

The Midland Bank has installed night safes at several branches for customers (such as theatre managers) who wish to deposit cash after banking hours. One already working is inside the building and connected by a chute with a fitting in the outside wall.



TAKEN AS A WINTER HOME BY THE DUKE AND DUCHESS OF YORK: NASEBY HALL, NORTHAMPTONSHIRE, IN THE HEART OF THE PYTCHEL HUNTING COUNTRY.



SHOWING A DOLL (ON A SETTEE ON THE LEFT) WHICH WILL DOUBTLESS INTEREST LITTLE PRINCESS ELIZABETH: A CORNER OF THE LIBRARY AT NASEBY HALL.

It was stated a few days ago that the Duke and Duchess of York have taken Naseby Hall, Northamptonshire, as their residence for the winter, and that they are likely to take up their quarters there in October. The house is the property of Major Leslie Renton, who was at one time M.P. for Gainsborough, and is situated in the heart of the Pytchley country. It is expected



IN THE DUKE OF YORK'S NEW WINTER RESIDENCE: THE MAIN HALL AT NASEBY, WITH ITS CARVED FIREPLACE AND FINE COLLECTION OF HUNTING TROPHIES.

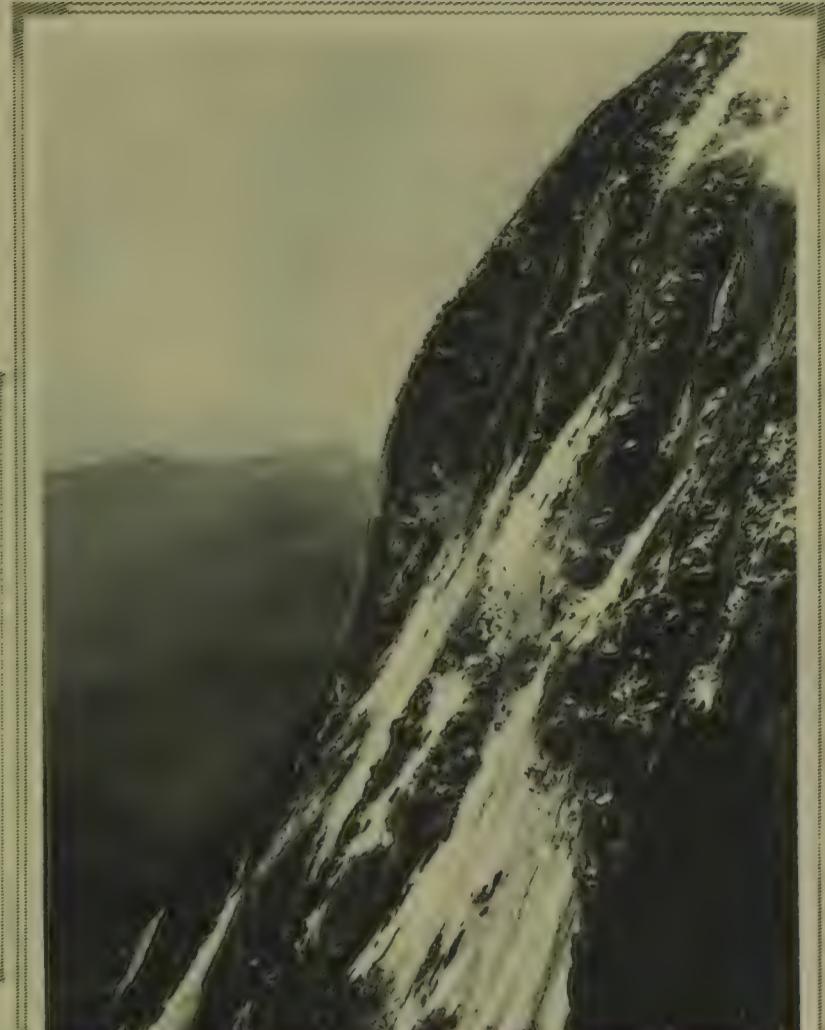
that the Duke of York will hunt with the Pytchley and other packs in the locality. Naseby Hall has stabling for twenty horses. This will not be the first time that the Duke and Duchess have wintered in the same neighbourhood, for in the winter of 1923 they occupied the Old House at Guilsborough, only a few miles away.

## BLAZING A NEW TRAIL UP MONT BLANC: A GREAT CLIMBING FEAT.

PHOTOGRAPHS BY MR. F. S. SMYTHE, TAKEN DURING THE ASCENT



PART OF THE  
PRECIPITOUS  
ICE SLOPES  
TRAVESED ON  
THE NEW  
ROUTE UP MONT  
BLANC :  
A BERGSCHRUN  
(CRACK) AT THE  
FOOT OF THE  
COL MOORE AND  
THE CLIMB.



LOOKING FROM THE CLIMB ACROSS THE GREAT BREVVA FACE OF MONT BLANC: A VIEW SHOWING THE EXTRAORDINARY STEEPNESS OF THE ROCK ON THE NEW ROUTE TAKEN FOR THE FIRST TIME.



PROFESSOR GRAHAM BROWN ON THE BEGINNING OF THE FIRST OF THE  
TWO GREAT ICE RIDGES OF THE CLIMB: A PHOTOGRAPH TAKEN BY HIS  
COMPANION, MR. F. S. SMYTHE, SHOWING THE ROPE BETWEEN THEM.



THE NEW ROUTE (DOTTED LINE) UP THE BRENTA FACE, WITH THE NIGHT CAMP (x) AND THE OLD ROUTE (CONTINUOUS LINE); SHOWING THE ITALIAN SUMMIT, MT. BLANC DE COURMAYEUR (1) AND THE FRENCH (HIGHEST) SUMMIT (2).

*Continued.*  
which cleaves the face of the mountain and forms a chute for falling stones and ice avalanches. . . . At this early hour everything was well frozen and nothing fell. We gained the opposite ridge, and climbed difficult and steep rocks. Then came two long and very steep ice *arêtes*, unique in my experience. They are as sharp as the famous ice ridge of the Brenva, and much steeper. . . . Above these ridges we came to the crux of the climb—a rock and ice precipice 500 ft. high surmounted by a huge ice wall. This 500 ft. took us five hours, in a bitter cold north wind which made a halt for rest or food impossible for 8½ hours.

The ice wall on the top of this cliff was quite 500 ft. high, but at one point it had sunk to only 30 ft. We hacked our way over. Nothing remained save easy slopes to the summit of Mont Blanc de Courmayeur, the Italian summit of Mont Blanc, which we reached in a gale at 7.45 p.m. At 8.15 p.m. we stood on the French and highest summit of Mont Blanc after accomplishing the greatest and grandest climb of our lives. A downhill run by the ordinary route brought us to the welcome shelter of the Vallot refuge at 9 p.m." The above photographs, taken by Mr. Smythe during the ascent, show vividly its dangers and difficulties.

## THE WORLD OF WOMEN: A PAGE OF PERSONALITIES.



**MISS G. HEUBLEIN.**  
German. Set up a new world's record for women by putting the shot 38 ft. 5½ in. at the recent international meeting for women athletes at Stamford Bridge.



BABIES IN PERAMBULATORS AND GIRL GUIDES AS A GUARD OF HONOUR: PRINCESS MARY AT THE OPENING OF THE NEW "BABIES' WELCOME" AT ARMLEY, NEAR LEEDS.



**MISS D. F. RIDGLEY.**  
British. Equalled British record for women in 100 yards at Stamford Bridge (11.2-5 sec.); and later, at the Berlin Stadium, won the 100 metres race.



**MISS IVY HAWKE.**  
Swam the Channel, August 19-20. Entered the water at Cape Gris Nez at 9.59 on the Saturday, and landed at Hope Point, between St. Margaret's and Kingsdown, at 5.15 p.m. on the following day. Is the fifth woman to accomplish the feat.



**LADY HAILEY—GARLANDED AT VICTORIA STATION.**  
When Lady Hailey, wife of the new Governor of the United Provinces (formerly Governor of the Punjab), left Victoria en route for Bombay the other day, students garlanded her in true Indian fashion. Lady Hailey's interest in the welfare of Indian women has earned her the name, "The Mother of the Punjab."



**MISS JOSEPHINE LAUDER.**  
Engaged to Mr. Gene Tunney, the world's heavyweight boxing champion, who has just announced his retirement from the ring. Is a great heiress, and is the daughter of the late Mr. George Lauder, a nephew of the late Andrew Carnegie.



**DR. DOROTHY J. LLOYD.**  
Has made the first one-day ascent and descent of the Eiger by the Mittellegi Ridge route. Director of Research to the British Leather Manufacturers' Research Association.



**DAME MERIEL TALBOT, D.B.E.**  
One of the two women on the Commission to inquire into the work of the Police Intelligence Officer of the Overseas Settlement Department. Has held several Government posts.



**MISS MARGARET BEAVAN.**  
One of the two women on the Commission to inquire into the work of the Police. The present Lord Mayor of Liverpool, and the first woman to hold that important civic position.



**LADY PANSY LAMB.**  
Formerly Lady Pansy Pakenham. Married the well-known artist, Mr. Henry Lamb, the other day. Is the Earl of Longford's sister. Has had her first novel accepted.

## FINE FEATHERS IN THE INDIAN JUNGLE.

FROM AN AQUATINT IN COLOUR, ENTITLED "LOVE TIME," BY E. J. DETMOLD. EXHIBITED AT THE SLOANE GALLERIES.



### "PLUM-HEADED," AND FOND OF FRUIT: PARRAQUETS OF A TYPE BROUGHT TO EUROPE BY ALEXANDER THE GREAT.

"All who have travelled or resided in India (we read in the 'Royal Natural History') are familiar with the flights of long-tailed parraquets which swarm in every jungle. These parraquets belong to a genus . . . taking its name from the circumstance that one was brought to Europe by Alexander the Great from the Punjab. The best-known species is the ring-necked parraquet. . . . Far handsomer, however, is the Indian blossom-headed parraquet (*Palaeornis cyanocephalus*), in which the head of the male is red, tinged with plum-

colour on the sides and back, and defined by a narrow black collar, while the middle feathers of the tail are blue. . . . It is very destructive to most kinds of grain, as well as to fruit-gardens. It breeds . . . in South India, in old buildings—pagodas and tombs. These parraquets are readily tamed. If well trained, they are fairly quiet, but, if their tempers have been unduly tried, they are wont to exercise their powers of screaming." Mr. Detmold's charming nature studies are, of course, rather decorative than scientific.



### BOUND FOR THE SPANISH MAIN.

ONE OF THE "HIGH-BUILT GALLEONS" OF SPAIN IN THE DAYS OF DRAKE: A 16TH CENTURY SHIP LEAVING A SPANISH PORT TO BRING TREASURE FROM SOUTH AMERICA.

*From the Picture entitled "Westward Ho!" by Kenneth D. Shoesmith. Exhibited at the Royal Institute of Painters in Water-Colours.*

*The centre of  
attraction!*



Wills  
**GOLD FLAKE**  
CIGARETTES  
*Always Fresh*

Special Packings: Cardboard Boxes of 25, 1/3; 50, 2/5; 100, 4/8.

Enamelled Tins of 50, 2/6; 100, 4/10.

## PERSONALITIES OF THE WEEK:



COL. P. H. FAWCETT.

Missing British explorer. Reported by Commander George Dyott to have been killed—with the rest of his expedition—by hostile Indians in Brazil.



MR. JOHN FAWCETT.

Reported to have perished in Brazil with his father, who set out on an archaeological and geographical expedition in 1925. Last heard of in May 1925.



BARON A. VON HÜGEL.

Born in Florence, September 29, 1854; died at Cambridge, August 15. Formerly Curator of the University Museum of Archaeology and Ethnology at Cambridge.



MR. KAYE DON.

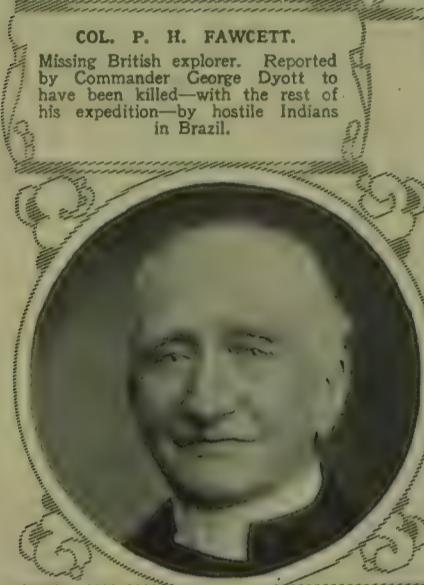
Driving a Lea Francis, won the R.A.C. International Tourist Trophy Race on the Ards Circuit, near Belfast. His average speed was 64·06 miles per hour.

## PEOPLE IN THE PUBLIC EYE.



CAPT. WEDGWOOD BENN.

Held the seat for Labour at the North Aberdeen by-election, with a majority of 5950. Did very distinguished war service. Had sat for St. George's and for Leith.



DR. W. PAGE ROBERTS.

(Born, January 6, 1836; Died, August 17.) Formerly Dean of Salisbury. Was Minister of St. Peter's, Vere Street, 1878-1907, and Canon of Canterbury, 1895-1907.



MR. HENRY POOLE, R.A.

(Born, January 28, 1873; died, August 15.) Sculptor. Did much excellent work for public buildings and memorials, including the Central Hall, Westminster.



THE LATE LORD HALDANE: A DE LASZLO PORTRAIT MADE WITHIN THE LAST FEW MONTHS.

The Rt. Hon. Richard Burdon Haldane, K.T., O.M., F.R.S., first Viscount Haldane of Cloan, was born on July 30, 1856, and died on August 19 last. He was famous as a philosopher and as a statesman; and he was twice Lord Chancellor—once under Mr. Asquith, and once, more recently, under Mr. Ramsay MacDonald—but he won his most enduring laurels as Secretary of State for War. To him must be given the credit of having remodelled the Army—particularly with regard to the setting up of a General Staff and the organisation of the Expeditionary Force—and of having created the Territorials.

*After the Picture by Philip A. de László, M.V.O. Reproduced by Courtesy of the Artist.*



MR. GEORGE HARVEY.

Died suddenly on August 20. Born in 1864. United States Ambassador to this country from 1921 until 1923. A former head of Harper and Brothers, publishers.



SIR GEORGE TREVELYAN.

(Born, July 20, 1838; died, August 16.) The distinguished Liberal Parliamentarian and historian. Author of "Life and Letters of Lord Macaulay," etc.



CAPTAIN HUBERT BROAD AT THE COMPLETION OF HIS TWENTY-FOUR HOURS' CONTINUOUS FLIGHT.

Captain Broad has just set up a new endurance record for light aeroplanes by flying a De Havilland "Moth" for twenty-four hours continuously. He read two novels and part of a book of short stories while he was flying! In 1926 he won the King's Cup.



SIR CHARLES P. TREVELYAN, THE NEW LABOUR M.P. BARONET; AND LADY TREVELYAN.

Sir George Trevelyan is succeeded in the Baronetcy by his son, the Rt. Hon. Charles Phillips Trevelyan, M.P. (Labour) for Central Newcastle since 1922. Lady Trevelyan was Miss Mary Bell, daughter of Sir Hugh Bell, Bt. A former President, Board of Education.

## "THE STORY OF A GLASS OF WATER": A FILM OF NATURE



ARTIFICIAL FILTERS, OF SAND AND PEBBLES, THAT ELIMINATE MYRIADS OF MINUTE CREATURES: THE METROPOLITAN WATER COMPANY'S FILTER-BEDS AT SURBITON DRAINED FOR CLEANING.



NATURAL FILTERS ENCOURAGED TO GROW ON THOSE MADE BY MAN: ALGAE (RELATED TO SEAWEED) THAT CATCH THE DANGEROUS BACTERIA AGAINST WHICH SAND IS NOT PROOF.

## ALLIED WITH SCIENCE AGAINST MAN'S MINUTE FOES.



FORMING ON THE SURFACE OF THE SAND-FILTERS A FILMY MASS THROUGH WHICH BACTERIA TRY IN VAIN TO PENETRATE: ALGAE AND DIATOMS.



ALGAE IN THE SUNLIGHT GIVING OFF BUBBLES OF OXYGEN THAT HELP TO PURIFY THE WATER: ONE OF THE WAYS IN WHICH NATURE IS PRESSED INTO THE SERVICE OF SCIENCE.



SUGGESTING A COMPARISON WITH AIRCRAFT FLYING TO THE DEFENCE OF LONDON: DIATOMS MOVING INTO POSITION AGAINST NOXIOUS BACTERIA IN OUR WATER SUPPLY.



"THE SWARMING POPULATION OF LIVING CREATURES" FILTERED FROM WATER BEFORE IT REACHES OUR HOMES: A SAMPLE OF ORDINARY RESERVOIR WATER FULL OF LIFE AND MOVEMENT.



"THE AMOERA, THE SIMPLEST OF LIVING CREATURES, CREEPS ABOUT THE RESERVOIR BED": ONE OF THE LIVING INHABITANTS OF WATER THAT ARE REMOVED BY FILTERING.



MAN'S FOES, AGAINST WHOM SCIENCE MARSHALS FRIENDLY ORGANISMS: BACTERIA—THE DEADLIEST OF ALL WATER-DWELLERS—which are not wholly checked BY SAND FILTERS.



"THE GRACEFUL PIPE-MOSS, HALF VEGETABLE, HALF ANIMAL": A FLOWER-LIKE CREATURE THAT MAY LIVE AND FLOURISH EVEN INSIDE THE PIPES LEADING TO A RESERVOIR.



"ONE OF THE 'GIANTS' IN THE SOURCES OF OUR WATER SUPPLY": A MINUTE RELATIVE OF THE SHRIMP, ALMOST INVISIBLE TO THE NAKED EYE, MAGNIFIED BY THE MICROSCOPE.



ANOTHER SPECIMEN OF THE MINUTE, SHRIMP-LIKE CREATURES THAT SWARM IN WATER, BEFORE IT HAS BEEN FILTERED FOR PUBLIC USE: A PHOTOGRAPH HIGHLY MAGNIFIED.



"INSIDE INFORMATION" CONCERNING THE WATER-FLEA: ONE OF THE CREATURES OF WHOM TEN TONS WERE ONCE REMOVED FROM FILTER-SCREENS IN A RESERVOIR. (HIGHLY MAGNIFIED).

"The Story of a Glass of Water" is one of the latest British instructional films in the Secrets of Nature series, and arrangements were recently made to release it for production in the provinces this month. This remarkable picture, which has the approval of the Metropolitan Water Board, shows how nature is pressed into the service of science to provide us with pure drinking water. In an explanatory note supplied with the photographs, we read: "Water for drinking purposes is stored in England in open reservoirs. To make it fit to drink, the water companies must remove its swarming population of living creatures. A minute relative of the shrimp, which is one of the giants in the sources of our water supply, is almost invisible to the naked eye, but under the magnifying glass reveals something of its structure. Reservoir water is so infested with water-fleas that ten tons of them were removed on one occasion from the filter-screens. Their working-parts can be clearly seen under the microscope. . . . The amoeba, the simplest of living creatures, creeps about the reservoir bed. Even in pipes leading to the reservoir the graceful pipe-moss, half vegetable, half animal, may live and flourish. It is reassuring to know that

practically all these inhabitants of our drinking water are easily eliminated by a simple mechanical filter of sand and pebbles. At regular intervals these filter-beds are drained and cleared, the sand is washed, and the clean sand is rearranged as a filter. Sand-filters, however, are not an absolute safeguard against the smallest and most dangerous inhabitants of the water, bacteria. To prevent the bacteria filtering through the sand, a film of living organisms is allowed to form and spread on the surface. Part of this film is made up of algae, small plants related to seaweed, and containing myriads of cells, which are particularly active in sunlight. By their activity these plants produce bubbles of oxygen which help to purify the water. Other creatures that cover the sand and trap the bacteria are the diatoms. Each diatom is encased in a structure of pure flint and coated with a jelly-like substance. These diatoms collect on the sand of the filter-bed, where they form a sticky film which the bacteria cannot pass. Thus Science, making use of Nature, turns a drop of reservoir water into a drop of pure drinking water, and by this means supplies one of the greatest necessities of life."

## ACCIDENTS REAL AND ARTIFICIAL: DRAMATIC EVENTS BY LAND, SEA AND AIR.



CAPTAIN F. T. COURTNEY'S OWN PHOTOGRAPH OF HIS RESCUE IN MID-ATLANTIC:  
THE "MINNEWASKA" APPROACHING THE WRECKED FLYING-BOAT.

It will be recalled that the flying-boat in which Captain F. T. Courtney and his three companions were attempting to cross the Atlantic from the Azores to Newfoundland, early this month, took fire and came down in mid-ocean. They were adrift for fourteen hours until the steamship "Minnewaska" arrived, in response to their wireless call for help, and picked them up. The



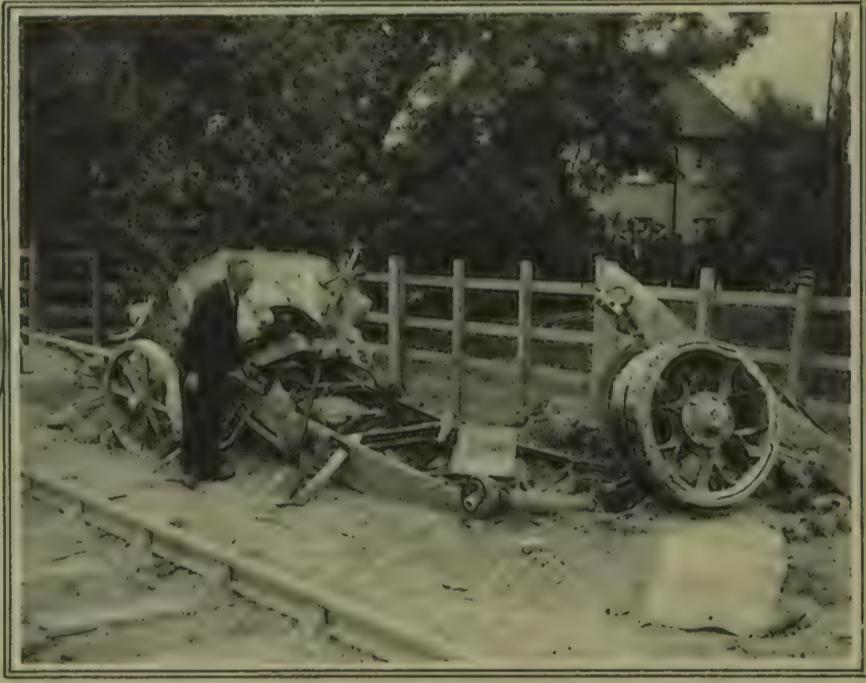
AFTER THE RESCUE: THE ABANDONED FLYING-BOAT AS SEEN FROM THE  
"MINNEWASKA"—A PHOTOGRAPH TAKEN BY CAPTAIN COURTNEY.

flying-boat had to be abandoned. Describing his experience, Captain Courtney said: "We all went out on the wings, expecting every moment that the machine would go to the bottom of the sea. Fourteen hours waiting for a ship to rescue us seemed like a lifetime." The accident happened on August 2. The "Minnewaska" belongs to the Atlantic Transport Line.



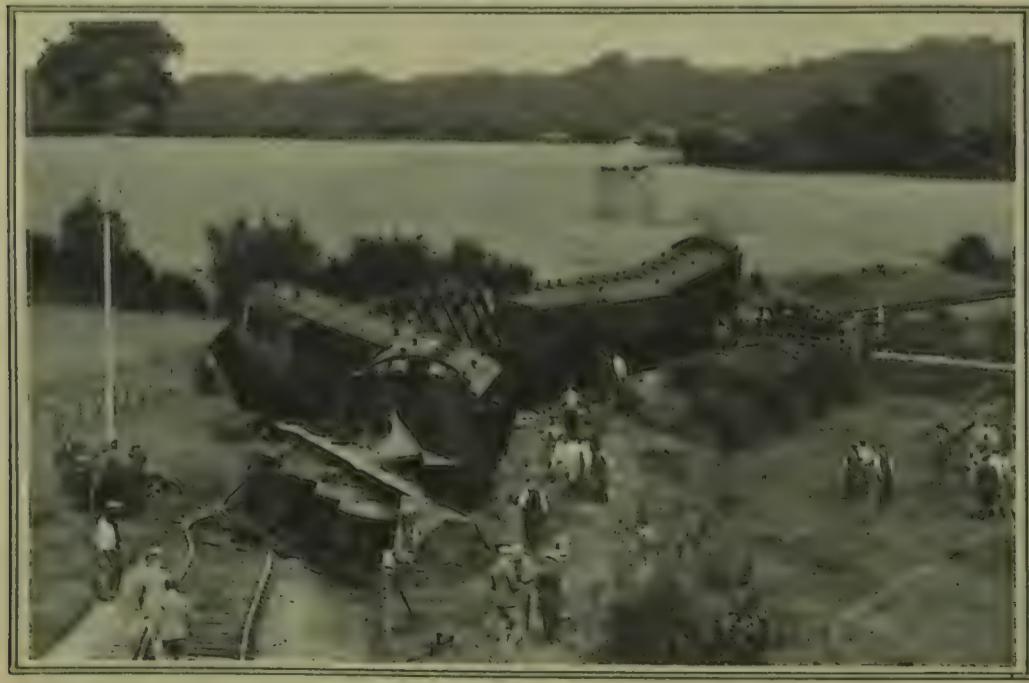
A LEVEL-CROSSING DISASTER IN REAL LIFE: THE WRECK OF THE CAMBRIDGE-LONDON EXPRESS AT SHEPRETH AFTER COLLISION WITH A LORRY.

An express train that left Cambridge for London at 10 a.m., on August 17, collided with a motor-lorry at a level-crossing at Shepreth, about eight miles from Cambridge. The train was wrecked and the fireman was killed, as also was the driver of the lorry, while the engine-driver was seriously injured. The guard of the train and several passengers were also hurt, but, as the



AFTER THE SHEPRETH COLLISION, IN WHICH THE LORRY-DRIVER AND THE FIREMAN OF THE EXPRESS WERE KILLED: REMAINS OF THE LORRY.

carriages were steel-framed, none of them was telescoped. The engine struck the lorry with terrific force and hurled it beside the line. Immediately there was a loud explosion, and the lorry was enveloped in burning petrol. The engine ran for some fifty yards until it turned completely round. It seems wonderful, from the photographs, that there were not more deaths.



A SIMILAR LEVEL-CROSSING DISASTER "ENGINEERED" FOR THE FILMS: A DRIVERLESS TRAIN WRECKED BY COLLISION WITH A LORRY NEAR BASINGSTOKE.

These two photographs, which afford a remarkable comparison with the real disaster illustrated above them, were taken when a driverless train, going at forty-five miles an hour, was wrecked by collision with a lorry at the level-crossing at Lasham Hall Farm, on a single line between Alton and Basingstoke. This "accident," which occurred on Sunday, August 19, was arranged by the Gainsborough Pictures, Ltd., in co-operation with the Southern Railway, for a film



HOW THE FILM PHOTOGRAPHERS WERE ENABLED TO "SHOOT"  
THE SCENE AT CLOSE RANGE: A SANDBAGGED SHELTER.

entitled "The Wreckers," and cost from £6000 to £7000. For the first time, the noise of a railway smash was also recorded for the films, on a sound-recording instrument placed in an adjacent haystack. An engine-driver started the train and jumped off when it was going at about eight miles an hour, with full steam up. The collision caused a loud explosion. The photographers and their cameras, a few yards away, were protected by a sandbagged shelter.

## THE PICTURESQUE SIDE OF KENYA BIG GAME: REMARKABLE "SILHOUETTES."



SILHOUETTED AGAINST THE SKY-LINE: A HERD OF GIRAFFE WITH CALVES AMONG EUPHORBIA TREES ON THE UASO NYIRO RIVER—A REGION WHERE NOTHING ELSE GROWS EXCEPT THESE TREES.



KLIPSPRINGERS IN THE LOLDAIKA DISTRICT: ONE ANIMAL (STANDING ON A ROCK IN CENTRE) SILHOUETTED AGAINST THE SKY, AND ANOTHER UNDER THE TREE IN LEFT BACKGROUND.



A SILHOUETTE OF A "BAD-TEMPERED" COW RHINOCEROS IN LONG BUFFALO GRASS: A TYPE OF BIG GAME WHICH ONE SPORTSMAN HAS SEEN "SHOOED FROM THE PATH LIKE CHICKENS . . . IN THESE DAYS OF MOTOR-CARS."



A MALE M'PALA FACES THE CAMERA: A BUCK THAT DID NOT SEE THE PHOTOGRAPHER, BUT GOT HIS WIND THE MOMENT HE "SNAPPED" IT, AND JUMPED SEVERAL FEET INTO THE AIR.



THE FIRST ARRIVALS ON THE "SALT LICK": GERENUK AND GRANT'S GAZELLE, PRETTY ANIMALS THAT FREQUENT CERTAIN LOCALITIES AND ARE BY NO MEANS COMMON EVERYWHERE; ALSO CALLED "WALLER'S GAZELLE."



WILDEBEESTE ON THE KAPITI PLAINS: WEIRD CREATURES WHICH ARE FOUND IN FAIRLY LARGE NUMBERS, AND, "IF THEY CAN, ALWAYS GET ON THE WRONG SIDE OF THE SUN FOR THEIR PHOTOGRAPHER."



A BEVY OF OSTRICHES SHAKING THEMSELVES AFTER A DUST-BATH: A REMARKABLE PHOTOGRAPH SHOWING THEIR LONG NECKS STANDING UP AGAINST THE SKY IN SILHOUETTE.

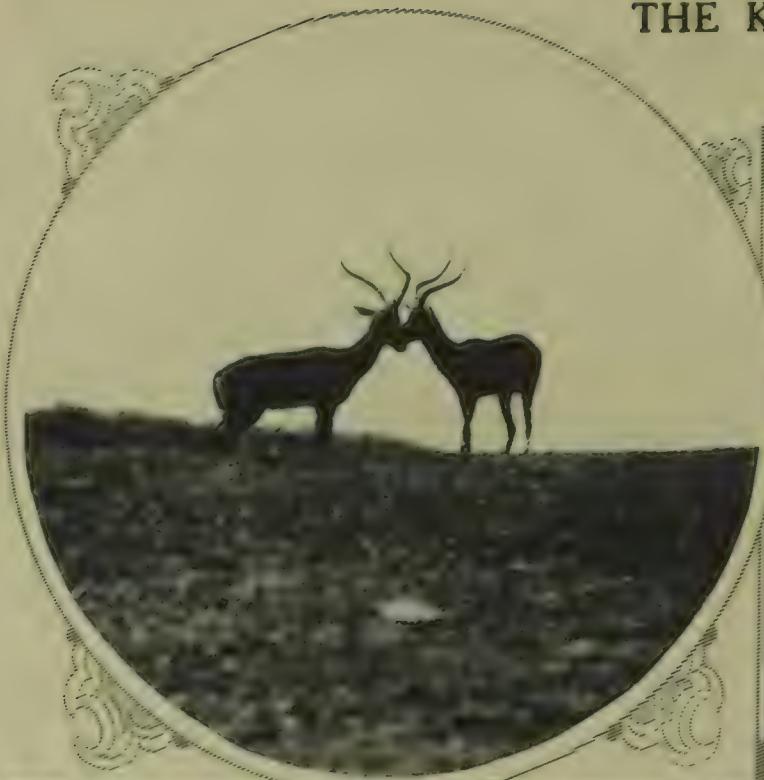


ORYX ON A SALT LICK: A PICTURESQUE SKY-LINE SILHOUETTE OF NERVOUS ANIMALS WHICH NEVER CAME NEARER THE PHOTOGRAPHER'S "BLIND," HAVING GOT A "WHIFF" OF HIM SHORTLY BEFORE.

In connection with the big-game hunting expeditions which the Prince of Wales and the Duke of Gloucester have arranged to make from Nairobi—parting temporarily from each other—during their visit, to East Africa, it may be recalled that there has been a controversy of late regarding the game regulations in Kenya. Much difference of opinion was disclosed earlier this year by correspondence in the "Times," the two sides in the dispute representing respectively the interests of sport and those of agriculture and the welfare of the natives. The controversy began with a letter signed "Disappointed Sportsman," protesting against wholesale slaughter of fauna in Kenya and the adjacent colonies, partly by

"impecunious settlers," who sell the hides, horns, and meat; partly by tourists prepared to spend £1000 or more on a *safari*. The ordinary license, for which the fee is £100 for a visitor and £10 for a resident, entitles the owner to shoot about 250 head of game. "What true sportsman," the writer asked, "cares to collect such a bag? . . . The sportsman with modest means, who is out to collect a few trophies, is not welcomed, and would be well advised to compare the cost of a trip to the Rocky Mountains or Tibet. . . . The thinning out of the game (in East Africa) could be avoided by sensible rules." Further arguments, with photographs of game, appear on succeeding pages.

## THE KENYA BIG GAME DISPUTE: WILD ANIMALS IN THEIR NATIVE HAUNTS.



THE BEGINNING OF A FRIENDLY COMBAT, SILHOUETTED AGAINST THE SUN: TWO MALE M'PALAS (SEE PAGE 355 FOR A LATER STAGE OF THE ENCOUNTER).



A FEMALE GRANT'S GAZELLE, WHICH CAME UP BEHIND THE PHOTOGRAPHER'S "BLIND," NEVER CATCHING HIS "WIND," AND PASSED WITHIN A FEW FEET OF HIM.



RETICULATED GIRAFFE ON A SALT LICK, WITH AN ORYX IN LEFT BACKGROUND (PHOTOGRAPHED FROM A "BLIND" SOME 30 MILES NORTH-WEST OF MT. KENYA)—ANIMALS AFFECTED BY THE GAME LAWS IN KENYA, LATELY CRITICISED FROM CONFLICTING POINTS OF VIEW—SPORT AND PROTECTION OF CROPS AND NATIVES.



A FEMALE GERENUK: THE LAST TO LEAVE THE "SALT LICK" (GROUND CONTAINING A CERTAIN PERCENTAGE OF SALT, WHICH NEARLY ALL ANIMALS USE).



A RETICULATED GIRAFFE BULL (FOREGROUND) COMING TO WATER CLOSE TO THE PHOTOGRAPHER'S "BLIND": A GROUP SHOWING ALSO THE HEAD OF A ZEBRA (EXTREME RIGHT BACKGROUND).

The question of game laws in Kenya, of interest in view of the Prince of Wales' and the Duke of Gloucester's intended hunting trips, is regarded from conflicting points of view. Replying to the letters of "Disappointed Sportsman" and another (quoted on pages 353 and 355), Mr. S. H. H. Henn, M.P., wrote (in the "Times"): "Throughout East Africa elephants under protection have increased greatly in numbers and have become a serious nuisance. Buck and antelope, also protected on the plea that they are harmless, are convicted of doing endless damage to native crops. Carnivora only keep up their numbers because of the existence of this 'harmless' game; and this same game is, in the opinion of most people resident in East Africa (excepting, of course,

'sportsmen'), directly responsible for the spread of tsetse fly, the greatest of all hindrances to the economic development of tropical Africa. If the people of this country were presented with a true tale of the loss of native life annually due to carnivora and of the destruction of native foodstuffs . . . they would not acquiesce for one moment in the present state of affairs. The preservation of game to provide 'disappointed sportsmen' with pleasant holidays should not weigh in the balance against the primary needs of the native peoples; and in spite of the protests of those who on purely scientific grounds support the existing Game Ordinances, the preservation of wild fauna should be confined to strictly limited areas, outside of which the land should be completely cleared of wild animal life."

## THE KENYA GAME CONTROVERSY: TO PRESERVE OR NOT TO PRESERVE?



AN ENCOUNTER BETWEEN TWO MALE M'PALAS (THE SAME PAIR SEEN SKIRMISHING ON PAGE 354), WHICH FINISHED UP NEARLY INSIDE THE PHOTOGRAPHER'S "BLIND": A TYPICAL SCENE OF WILD ANIMAL LIFE IN EAST AFRICA, WHERE CONTROVERSY HAS ARisen REGARDING THE GAME PRESERVATION LAWS OF KENYA.



A HERD OF BURCHELL'S ZEBRA—EARLY MORNING ARRIVALS AT A WATER-HOLE—IN THE REGION OF UASO NYIRO: ONE OF THE BREEDS OF EAST AFRICAN WILD ANIMALS WHICH A "DISAPPOINTED SPORTSMAN" COMPLAINS ARE BEING KILLED OFF BY SETTLERS, ON THE GROUND THAT THEY CARRY RINDERPEST AND OTHER DISEASES.

As mentioned on the two preceding pages, there is considerable difference of opinion regarding the game regulations in Kenya, where the Prince of Wales and the Duke of Gloucester are to go hunting shortly after their arrival in East Africa, separating for a time. The protest (quoted on page 353) against extermination of game proceeding in Kenya stated that the settler justifies the killing of zebra, buffalo, or eland "on the ground that these beasts carry rinderpest," whereas "the real reason is that there is a market value on hides and horns." Another recent correspondent, supporting the first, writes: "In these days of motor-cars and high-velocity rifles animals have no chance, and the sportsman scarcely

any risk except when after elephants or buffalo in thick bush. The writer has seen lions bolt like hares, and rhinos shooed from the path like chickens. . . Could not (as Lord Lonsdale has, I think, suggested) the licensees' ammunition be limited? One lately admitted using 1500 cartridges on his license. Imagine what that means in animals wounded and left to die! A friend of the writer's found an elephant in the last stage of starvation, owing to having been shot in the trunk! After all, the man who uses his camera instead of the rifle gets more pleasure out of his *safari*!" A third view of the matter, from an entirely different angle, appears on the opposite page.

## THE FINE ART OF COLLECTING.

XXVI.—SCONCES AND WALL-LIGHTS: EXQUISITE DECORATIVE EFFECTS IN LIGHTING

By ARTHUR HAYDEN, Author of "Bye-Paths in Collecting," "Chats on Old Silver," "Old Sheffield Plate," etc.

SCONCES and wall-lights offer an especially fascinating subject for the collector. They are of long lineage, and come quite abreast with modern fashions and requirements in domestic lighting. They stand apart from the central pendant candelabrum or chandelier. They exhibit in their own styles and periods a graceful artistry departing from more obvious methods of illumination. The sconce was always a wall-light, although the wall-light was not always a sconce. The sconce was a bracket candlestick, with one or more lights; it was of ornamental form, usually a finely decorated metal plaque, and was a fixture on the wall. But it was not always of metal; it is found in quite early



A. A CHIPPENDALE WALL-LIGHT: ONE OF A PAIR, CARVED AND GILT, IN HIS LATER RETICENT STYLE. This design exhibits the reticence which followed the exuberance of Chippendale's Chinese pagoda-like designs in wall-lights and brackets, and china wall-cupboards.—By Courtesy of the Amor Galleries (W. Leslie Perkins).

examples in earthenware, as, for instance, the unique Elizabethan specimen in glazed yellow earthenware at the British Museum, with two candle-sockets, having the Royal Arms in relief and a crowned Tudor rose, with the initials "E. R." This is in date at the opening of the seventeenth century. In Holland there are seventeenth century sconces of Delft ware, as well as many delightful examples in silver; and there are, of course, the brass candelabra so well known to collectors, and carrying on their purpose to-day as suitable for electric lighting.

The old Dutch masters offer interesting points in their pictures as to fashions in furniture. Jan Steen, a painter and a tavern keeper in 1669, was, as his contemporary, Houbrekken, tells us, his best customer himself, and with his boon companions, Franz Mieris and others, painted *genre* pictures. In one of his interiors, "The Aged Invalid," a fine metal sconce has a human arm extended grasping a candle-socket. Examples have been found in England, in the late Stuart era, doubtless following this Dutch prototype. The Duke of Buccleuch has a fine silver sconce with one light, bearing the monogram of Charles II., surmounted by a crown, with fine bold design, about 1680.

It is quite natural to find sconces persistently of metal in days when the apprehension of fire induced laws such as the curfew to lower the flaming fire on the great hearth and securely bank it up under metal cover for the night—a custom of long continuance. The curfew (*cavure feu*) bell has been popularly supposed to refer to a similarity to the military "lights out," but it meant something specific in a community with wooden buildings. It was the voice of the law demanding that all should put any still-burning fire under cover.

It is therefore of extreme interest to the collector to find in the middle-eighteenth century that Chippendale and other contemporary cabinet-makers eschewed this dominance of the metal-worker over naked lights, and produced wall-lights in wood. Nowadays, with such delightful carving and exquisite inventiveness of design, we can afford to convert such candle-sockets with dexterous touches into receptacles for electric light in candle form. Indeed, the Adam wall-light illustrated (C) has such an unobtrusive adaptation, which in no manner interferes with its form or its artistic style. Instead of inserting a wax candle, an electric candle finds an equally fitting place. As to wiring, its presence is unnoticeable. Chippendale's fine insouciance as to the perviousness of wood to fire found an unpleasant sequel in the destruction of his workshops in St. Martin's Lane by fire in 1755, when his stock was destroyed and 22 workmen's chests were lost in the conflagration.

In English types, unless anyone comes forward to prove the contrary, it would appear that custom ordained the candle, and accordingly the candle-socket, to be of a somewhat uniform size. Naturally, Spanish and Italian sconces, when the socket indicates the use of a larger-sized candle, are suggestive of ecclesiastical rather than of domestic use. Pricket-standing candelabra have been collected, but the spike suggests the cathedral. The pretty sconce in silver, one of a pair illustrated (D), with rococo ornamentation on the plate, has a single light. It is of the eighteenth century, South German in origin. It is undoubtedly a collector's piece, and such examples are not easy to find nowadays.

The sconce apparently vanished in the eighteenth century. It is unimportant for the collector to know what its derivation was. "Sconce" was, for some reason, connected with the head, and was part of a helmet.

"One for his nob," a card slang expression, would be quite understood by Elizabethans if one said, "One for his sconce." The delicacy of carving in the woodworker of the Chippendale and later eras in regard to wall-lights, as in hanging china cupboards or brackets, is especially noticeable. If the chair-maker had a society of his own apart from the main stream of cabinet-making, it may be supposed that pedestals and urns, knife-boxes and tea-caddies had similar specialised workers.

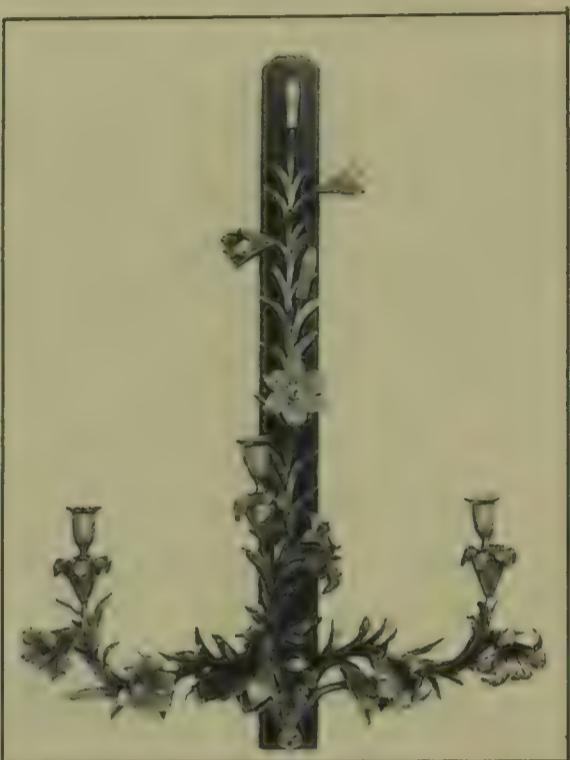
Chippendale's Chinese wall-lights of pagoda form appear in his "Director" as "girandoles"—a new term. He, on his title-page, talks of "Pier-glass sconces," showing that he erroneously classified candle-sockets attached to mirrors as something related to the proper sconce. "Girandole," having become a trade term, was carried on by Hepplewhite and by Sheraton in their volumes.

The illustration (A) of a later Chippendale carved and gilt wall-light, one of a pair, shows his subsequent reticence of design, at a date when the Chinese taste was waning.

Hepplewhite continues the use of the word "girandole," still a wall-light, but offering superlative curves and convolutions of form apparently impossible for a wood-carver to execute. It is true that these, and those of Sheraton, more a dreamer than the others, offered

designs. That they were impossible of execution may not be advanced. They were very pretty in design books. It is not to be supposed that, lying in

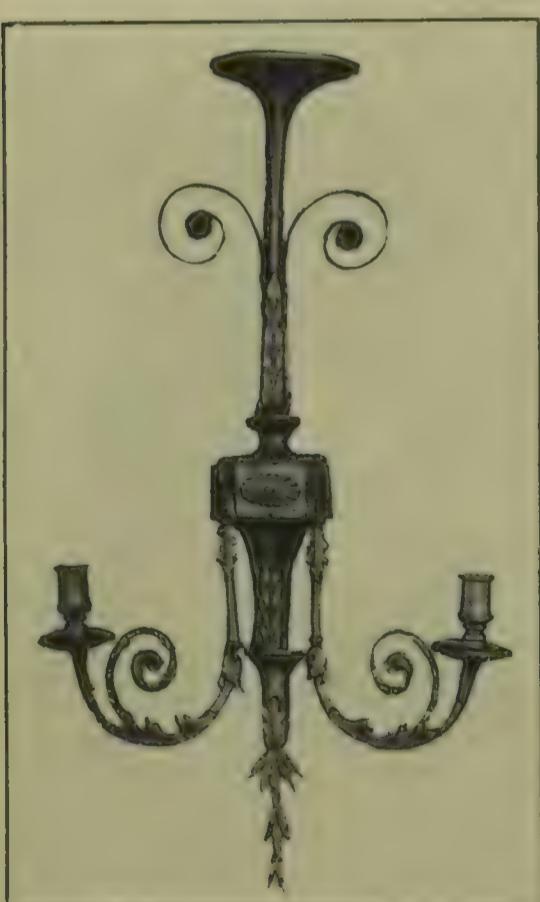
[Continued on page 368.]



B. A GIRANDOLE EXAMPLE: ONE OF A PAIR, WITH THREE CANDLE-SOCKETS.

A noticeable feature is the perfect fountain-like formation embracing the lily with its open cup with stamens, and its bud at the summit. It is a supreme attempt of the English wood-carver of a later day to follow Grinling Gibbons with newer ideals.

By Courtesy of the Amor Galleries (W. Leslie Perkins).



C. AN ADAM CARVED AND GILDED WALL-LIGHT: A CLASSIC DESIGN QUITE ADAPTABLE TO ELECTRIC BULBS, AS FORMERLY TO WAX CANDLES.

This sconce exhibits the classic motif associated with the Adam Brothers in their architecture, their silver, and their forcible designs permeating the latter half of the eighteenth century. In conjunction with Wedgwood, they gave an era to English art.

By Courtesy of the Amor Galleries (W. Leslie Perkins).



D. A SOUTH GERMAN EIGHTEENTH-CENTURY WORK: A SILVER SCONCE WITH ROCOCO DESIGN ON PLATE AND CUPIDS IN RELIEF, HOLDING A SOCKET FOR ONE LIGHT.

Photograph by Courtesy of A. Sintzenich.



BY APPOINTMENT



## A TENNIS TEA INTERVAL

A light tea between the sets. A selection of the choicest cakes and an alluring assortment of the daintiest biscuits. Cool cucumber sandwiches, mustard and cress, lettuce with crisp white hearts, and of course—

**Cerebos**  
SALT



A chic little felt for the moors from Robert Heath's, of Knightsbridge, S.W. It is trimmed with ciré braid and a diminutive plumage mount.

**A Designer Discusses the New Fashions.** During August, Paris has ceased to be the "gay city," and becomes instead a centre of serious business which influences the entire world of well-dressed women. In the last few weeks the first of the winter collections have been shown to the important buyers from every country. Lucien Lelong, discussing his own collection, is of the opinion that fashion, after many experiments with short frocks, long frocks, the sheath silhouette, and the robe de style, has at last found its ideal level; and, although the season is not yet begun, the modes are stabilised, and there will not be so many startling "dress-show fantasies" that live for an hour. "The reason," says this famous *couturier*, "is that line and not decoration is the important factor. To-day it is possible to design two dresses totally different in their artistic conception, and yet have them both at the pinnacle of fashion. The typical dress model of the winter of 1928-29 is a study in cut by itself, an integral conception, an artistic unity, bared of masking details. . . . The new balance and unity in design react directly upon the season's colour scale. I have therefore this season discarded violent colours or contrasts. The two shades I have stressed are 'steel-blue' and 'vanilla.'"

**The General Silhouette.** The silhouette for the evening brooks no rival. It is the uneven hem-line, dipping at the back in curious tails and draperies which give elegance to the figure. For a tall woman, the frock is made with a small yoke or bolero effect in order to break up unobtrusively the long line which adds so much to the height. In afternoon frocks, you may see a jumper effect in front, developing into quite a long tunic at

## Fashions & Fancies

SCOTLAND IS THE STRONGHOLD OF THE PRESENT, AND PARIS OF THE FUTURE FASHIONS JUST NOW; BUT LONDON IS WHERE THEY MEET AND RECEIVE JUDGMENT.



Ideal coats for Scotland at this season are these latest "Zambrene" models, which are, of course, quite weatherproof. One is in Harris tweed, and the other in a fancy design in soft autumn tints.

the back. Another Lelong model achieves a clever effect of slimness and tightness in a skirt, which is both full and uneven, by a number of tucks graduating from the shoulders, suggesting the pipes of an organ. A lovely evening wrap, by another designer, created especially to accompany a frock which dips at the back, is made in the form of a coat in front and falls behind like a shawl in two long points, one over the other, with V-shaped bands of brocade inserted in the ring velvet. Amongst the black evening frocks—which, of course, are inevitable for some occasions—lace promises to predominate. A very smart frock is one of fine black lace with a small circular cape of écrù at the back, and long draperies of the same coloured lace falling from one shoulder to the ankles.

very fashionable this autumn. Plain waterproof and unspottable felts for town and country can be obtained from 30s. upwards in every size and colour.

### For the "Inner Woman."

Lunch is never more welcome than after a hard morning's sport, and the good hostess has to ensure as adequate and comfortable a meal on the moors as if it was taken at home. A very compact luncheon case (with much space for drinks) has been specially constructed by J. C. Vickery, of Regent Street, W. It is a brown solid luncheon case with a white washable lining, and, as you see by the sketch on the left, carries bottles innumerable, two luncheon cases, and tumblers and liqueur glasses for eight people, as well as boxes for cigars and cigarettes. The price is 15 guineas complete. Smaller sizes are available at varying prices. Another practical accessory made by this firm is the sports-seat stick sketched here, which is so constructed that it is absolutely firm and cannot sway when in use. A catalogue giving full particulars will be sent gratis and post free to all who apply mentioning the name of this paper.



A practical refreshment canteen for shooting parties from J. C. Vickery's, Regent Street, W. It contains two lunch-boxes, tumblers, and liqueur glasses for eight, decanters, cocktail-shaker, cigarettes, and other welcome luxuries.



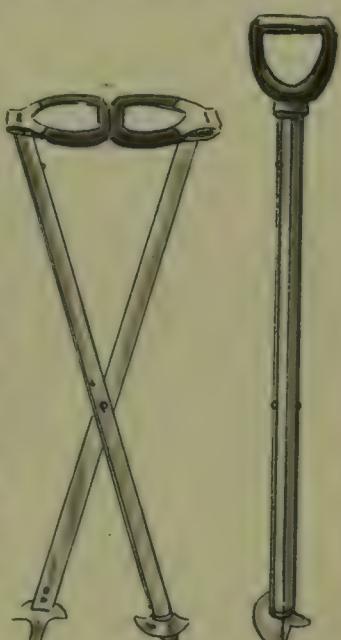
Quite a new idea in sports felts for Scotland from Robert Heath. It is in fawn, trimmed with peter-sham ribbon in fawn, black, and geranium red.

### Weatherproof Tweeds for Scotland.

There is never anything very revolutionary about the fashions for Scotland from year to year. Tweed suits and long travelling and walking coats are inevitable, though each season brings its own improvements. The tweeds vary a little in colouring and design. Last year the mauve-tinted heather mixtures were good, but this autumn they have been superseded by all shades of brown, from very dark nigger to the tints of autumn leaves. There is a feeling, too, for the real Harris tweed in its familiar "scaly" pattern. Designed in accordance with these latest whims of fashion are the new Zambrene coats for the autumn, two of which are sketched here. They are weatherproof, and are made of good tweeds, well cut and tailored. You can obtain them at all the leading stores throughout the world; but should any difficulty be experienced, application should be made to Zambrene, Ltd., 38, Cannon Street, E.C.

### New Felts for the Moors.

In spite of the general simplicity of the "tweed" fashions, sports hats are a little more trimmed this season. For instance, the two attractive affairs sketched above are new models from Robert Heath, of Knightsbridge, S.W., who are well known specialists in sports hats. The felt on the left is bound with ciré braid, and has a tiny plumage mount to give a vivid touch of colour. Opposite is a fawn felt decorated with flat semicircles of peter-sham ribbon in red, black, and geranium. There are other felts, trimmed with flat feather pads across the edge of the brim, and velours stitched with intricate patterns in darker coloured silks, or boasting beautifully made leaves of chenille appliquéd on the crown. All shades of brown promise to be



Here is the latest sports seat designed by J. C. Vickery's, so constructed with double "legs" that it is absolutely firm and allows no swaying when in use.



**SECRET WRITINGS AND INVISIBLE INKS.**

(Continued from page 336.)

police. But professional malefactors are very wily. If the prisoner is not yet convicted, he may receive books and various other trifles. Truly, the books are cursorily inspected, but many a prisoner has obtained full information regarding vital matters in books which appeared quite normal, but in which just a tiny dot in pencil under certain words throughout the volume proved an excellent substitute for a letter. Or a man may express a wish to keep his mouth clean, and applies to the doctor for tooth-paste. He generally obtains permission for this to be sent to him from outside, and many a time a neat cylinder of thin paper protected by a slip of oiled silk has thus been smuggled through hidden in the paste. A case which came under my notice was still more ingenious. Messages were written in pencil under the postage-stamps. When the prisoner received the opened envelope, which contained only a letter of cheer and encouragement from a loving but fictitious wife, he simply soaked it in his drinking water until the stamps could be peeled off. Another man received religious tracts which carried secret information most cleverly disguised. The tracts had been printed by one of the gang to which he belonged, and words here and there were in slightly different type. It is evident that the safest way to transmit intelligence secretly is to adopt a method which arouses no suspicion. It is far better to secure ciphers from being considered as such than to attempt to render them scrutiny-proof in case they should be intercepted. The hidden meaning in the most cunningly constructed cryptogram, once it is suspected, will be inevitably disentangled. This lesson had been well learned by a man awaiting trial some years ago in an English prison. He succeeded in corresponding with his friends by a method so subtle that it baffled the authorities for a long time. His letters to a sister and her replies were the most harmless of missives, yet they contained vital information. Moreover, he had arranged beforehand to use three alternative devices, so that if his letters were compared they would not reveal similar characteristics. Fig. 4 (given on page 336) shows one. The message is: "The keys are under the hearth. Jim has hidden the safe and most of the stuff." Each of these words, craftily woven into natural sentences, had one letter below the line. His second method was a tiny dot in the loops; and the third, a difference in the slope of one letter. An exclamation mark indicated where the message ended.

Invisible inks are not often employed on letters from outside, because a prisoner has not available the means whereby they may be revealed; but he often uses invisible ink for correspondence to be smuggled out or posted by the prison authorities. For this he possesses several substances: saliva, water, and (in hospital) milk and lemon-juice. He can also write with a pointed stick on a sheet of paper which has been steeped in water by placing a second dry sheet over it. When the paper dries, the impression is invisible. He then writes a harmless letter in the usual manner, taking care that the invisible text is not touched. His confederate, when he receives the epistle, effaces the ink with chlorine and again soaks the paper in water. Illuminated obliquely, the secret message stands out clearly. If water, saliva, or milk has been used, heat will bring up the invisible writing. It is often necessary, when the police suspect that invisible ink has been employed, to be able to read the message, and even to photograph it, without leaving any trace of their intervention. In the laboratories, iodine vapour is utilised successfully for this. Iodine crystals are finely powdered in a mortar and strewn over a sheet of metal, which is then heated, and the letter held in the purple vapour. The writing, whatever the substance employed, stands out clearly for about thirty minutes, when it fades again completely. Nigrosine and other colouring matters are excellent for revealing what has been written with saliva, but are not to be recommended when chemical inks have been used.

Iglycal is a dangerous composition, but very efficient, and will reveal any invisible ink known to science. The best formula is that suggested by Dr. Locard of the Lyons police laboratories—

|                                  |      |
|----------------------------------|------|
| KL                               | 4    |
| I                                | 0.10 |
| Na.Cl.                           | 5    |
| Al <sup>3+</sup> Cl <sup>-</sup> | 2    |
| Glycerine                        | 3.5  |
| H <sup>2</sup> o dist.           | 30.  |

Great care must be taken when crushing the Aluminium Chloride, and only tiny fragments should be dissolved at a time. The reactive is applied with a piece of cotton-wool. The letters stand out boldly in about five minutes and remain visible for some time. The advantage of the Iglycal formula is that it leaves no stains.

A well-known and very efficient method for conveying commercial information secretly and safely is, of course, the use of code words previously agreed

upon. Fortunately, criminals cannot group them so that the letter does not arouse suspicion.

Finally, there are the signals, tappings, and silent languages which every habitual criminal learns sooner or later, but to which little attention has been paid in England. A prisoner under remand may receive visits daily. A detective or a warder always remains present. Nevertheless, an adroit malefactor can carry on an apparently innocent conversation, whilst giving precise but silent instructions to his visitor, and, moreover, he may receive valuable information in the same manner. There is the case of a man who, although a prisoner and closely watched, apparently knew every move made by the detectives investigating the crime of which he was suspected. By a process of elimination, it became obvious that the information was conveyed by his wife, who came to see him every day. Yet their conversation was quite uninteresting. It was noticed, however, that the prisoner did most of the talking, whilst the wife sat idly drumming her fingers on the table. That gave us our cue. A microphone was attached and connected with a dictaphone, whereupon the drumming was discovered to be an incredibly rapid series of signals in a private code. We all know how the music-hall clairvoyant talks with his confederate. With his back to a blindfolded partner on the stage, he rapidly asks, "Tell me what I am holding." This form of question indicates, for instance, that it is a gold watch. "What kind of watch?" means that it is a wrist watch: by this system even such complex details as the number or inscription can be conveyed. There was a trickster of this kind who had actually invented what he called silent sounds. An almost inaudible jingle of coins, a sigh, a cough, or a single tap replaced the usual patter. The effect was impressive. Many criminals have practised this kind of thing and brought it to such perfection that they are able to converse audibly in the presence of a police officer about such trivial matters as the weather, the prison food, or any similar subject, whilst in reality silently discussing the best means for checkmating the law.

Only lately, at a trial in Paris, it was noticed that a witness called by the prosecution started to relate what happened, but suddenly stopped, gazed fixedly at the dock, and then retracted what he had said, averred that he had made a mistake, and gave evidence which coincided with the prisoner's defence. The man was convicted, nevertheless, and confessed later that he could carry on a conversation with his friend by rapidly moving his fingers and eyes.

*Pearl of the Riviera.*

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**WEST BAY** (slightly elevated). Hôtel: Alexandra.

**WEST BAY** (Sea Front). Hôtels: Carlton, Prince de Galles.

**WEST BAY** (Sea Front). Hôtels-Pension: Flora, Stella Bella, Rives d'Azur.

\*\*\*\*\*

**CENTRAL** (slightly elevated, 150 feet). Hôtels: Winter Palace, Riviera Palace, National.

**CENTRAL** (slightly elevated, 150 feet). Hôtels-Pension: Albion, Alex, Edouard VII.

**CENTRAL** (centre of town). Hôtels: Orient, Iles Britanniques, Venise, Louvre, Mediteranée, Majestic, Turin, Atlantic-Malte, Ambassadeurs, Savoy St. George, Europe & Terminus, Excelsior, Gallia.

**CENTRAL** (centre of town). Hotels-Pension: Princess, Gay, Celine Rose, Londres, Richelieu, California, Florida, Cyrnos, Alhambra.

\*\*\*\*\*

**CENTRAL** (centre of town and Sea Front). Hôtels: Astoria, Royal Westminster, Regina, Menton and Midi, Balmoral, Paris, Bristol.

**GARAVAN BAY** (Sea Front). Hôtels: Anglais, Wyders Grand Hôtel, Cecil, Britannia and Beau Site, Beau Rivage, Splendide.

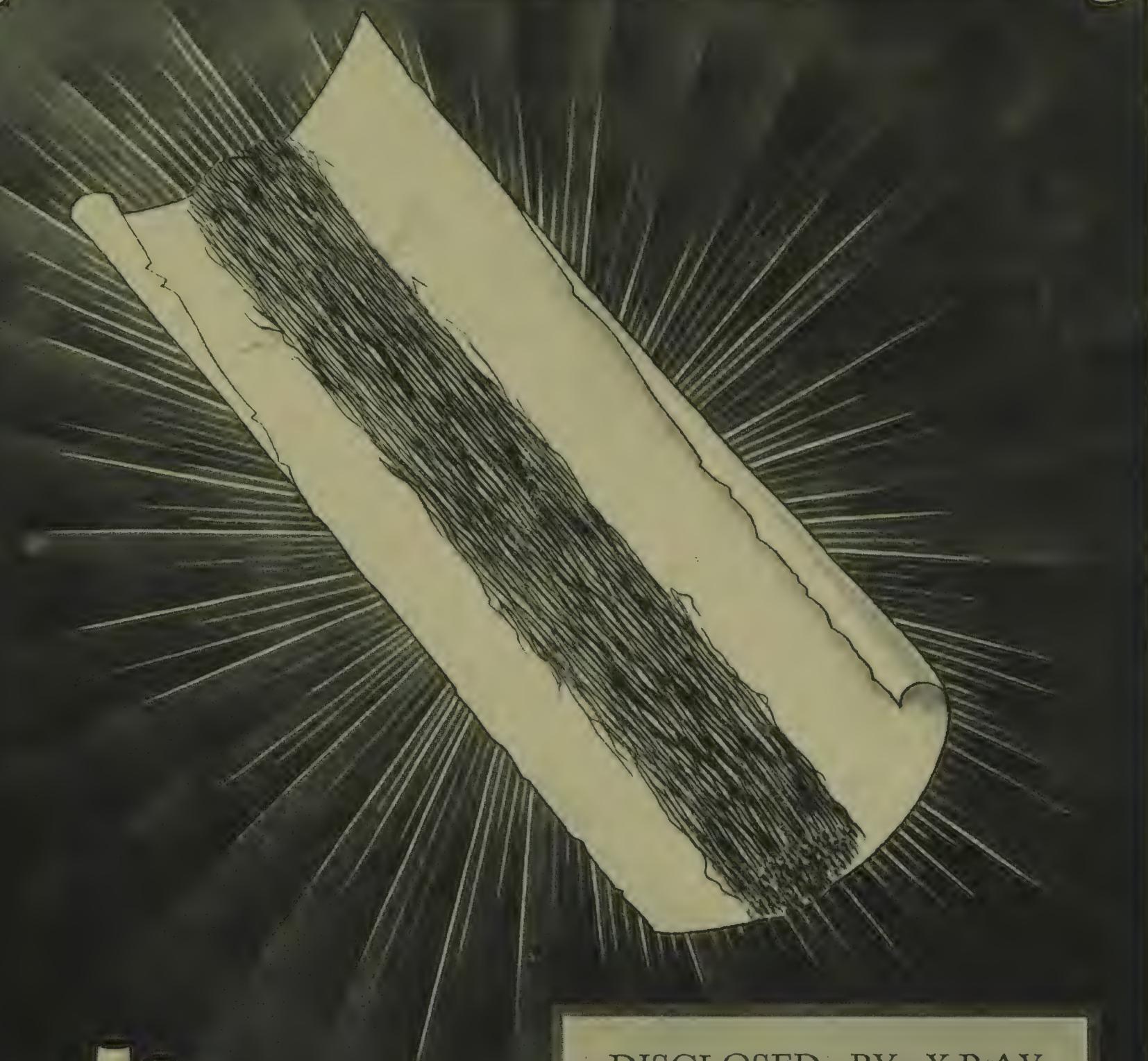
**GARAVAN BAY** (Sea Front). Hôtels-Pension: Marina.

**GARAVAN BAY** (slightly elevated). Hôtels: Bellevue and Italie, Garavan Palace.

\*\*\*\*\*

**ON THE HILL** (funicular). Hôtel: Annonciata.

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## THE CHRONICLE OF THE CAR.

## THE OWNER-DRIVER'S RACE.

THE International Tourist Trophy race, which was run off last Saturday in Ireland, was an event of the deepest interest to the motor-buying public, more especially to the owner-driver section of it. Generally speaking, motor-racing proper by genuine racing cars, either on road or track, may be regarded purely and simply as a manufacturers' business. It is undertaken partly for the sake of advertisement, partly in order to gain experience and in order to test this or that device or suspected part of engine or chassis. There is a definite business end to it, whether it be in increased sales or in publicity.

For the public such racing is a spectacle—an extraordinarily interesting one sometimes, but no less a spectacle than any other form of racing. The onlooker knows that he will benefit in the end by real motor racing because of the improvements in the touring cars he is likely to buy which will follow the experience gained and the discoveries made during the contests, but there his practical interest ends. The cars which flashed past him at a hundred miles an hour are not the cars which make any appeal to him as an owner-driver.

A Race  
For Buyers.

The Tourist Trophy race, while naturally of potentially enormous value to manufacturers, is a race which might have been organised solely for the benefit of the man who buys the touring cars. The competing machines are cars which he could choose from a catalogue. There is no secret about them, nothing



A MORRIS-COWLEY FOUR-SEATER SUCCESSFUL IN A RUMANIAN TRIAL: THE WINNING CAR, WITH M. POLY VACAS AT THE WHEEL.

In a trial lately organised by the Rumanian Royal Auto Club, a Morris-Cowley 11.9-h.p. four-seater car, piloted by M. Poly Vacas (a well-known Rumanian airman) was successful in carrying off the Bucharest Municipality Prize for the best performance in comparison to the car's price. The course was 2300 kilometres under very severe conditions, and the splendid performance of this Morris-Cowley proved its capacity for gruelling work.

in their design or construction which he cannot specify for himself when the time comes for him to buy one. Such modifications as are allowed for the race are of

so trifling a character that they mean nothing to the buyer, and in any case he can have them embodied in his own car.

Everyman's  
Cars.

Practically speaking, the cars which faced the starter in Ulster last week were Everyman's cars, and their triumphs and failures were a matter of personal joy and concern for everybody who owns or is going to own a car. Whoever owns and is going to buy the same type, whether it be a Lea-Francis, a Bentley, a Mercédès, an Alvis, an O.M., a Riley, or any of them, now knows what the type of his choice can do or cannot do. It is no longer a matter of guessing, hoping, or exaggerating. Certain definite facts have come to light since last Saturday, and thousands of owners all over the country are the richer, though they may possibly not be the happier, by the knowledge of them.

A Test to  
Destruction.

Accidents and bad luck apart, the Tourist Trophy race is about as useful a display as we owner-drivers could wish for. There could be no possible doubt about the severity of the tests imposed on every part of the cars engaged. Although the course was a flat one, and the cars had not to show climbing powers, the acceleration, braking, and cornering were of the severest kind; and when one considers how many times during the course of the race these engines had to be flogged to their limit, choked down, the brakes violently used, and the chassis submitted to the terrific strain of skid-cornering, a useful idea may be gathered of the excellence of those cars which got through successfully.

About Light  
Cars.

When you come to think of it, there are few light cars which really deserve the description "light" except among the miniatures. The word "light" as applied to a car, I believe, was originally used to denote moderate power as well as absence of undue weight; but for some years now it has been tacked on to all kinds of cars weighing a ton and more.

## The Acedes.

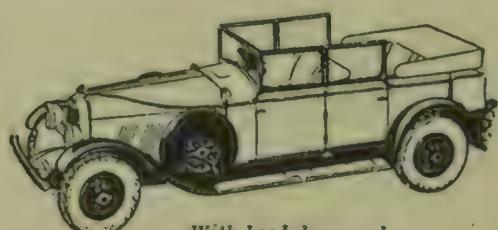
A good example of a really light car—that is to say, one which weighs little in proportion to its power and performance, is the new 16-h.p. Acedes, which I was asked to try a short time ago. Fitted with the full-sized fabric saloon body, its weight is only 19 cwt., and, considering that it has a speed of something like sixty miles an hour, and in most respects the performance one expects from two-litre six-cylinder engines to-day, it must be regarded, I think, as a genuine light car. There

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*With hood down and four side windows up.*



*With hood and all side windows down.*

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[Continued on page 366.]



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AND REFUSE TO ADMIT THAT  
ANYTHING ELSE IS AS GOOD? .....

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CHINA  
NEEDLEWORK  
BROCADES



LOVELY OLD COALPORT CHINA, CUT GLASS AND CANDLESTICKS, AND SALT-CELLARS OF THE GEORGIAN PERIOD LOOK THEIR BEST ON AN EIGHTEENTH-CENTURY MAHOGANY TABLE.  
MESSRS. DEBENHAM AND FREBODA.

They were made by workers who had not the appliances we have, but they gave more time, and put more heart and soul into their work than do modern workers.

September is the shooting month, and gay parties are assembling all over the country for sport, and how to perfect the menu is the constant thought of many a hostess at the moment. It matters not how many—or rather, how few—courses are served between the soup and the savoury, provided that a few are served that are a privilege for the guests to eat and a joy for them to remember. Limit the number of courses, serving substantial dishes first, then those that are lighter. Simple wines first, after which those of choice flavour. How delicious at this season is *crème de concombre*, thick, creamy, and onion-scented. Peel two good-sized cucumbers; cut out some small pieces with a pea-shaped cutter, reserving them as a garnish. Slice the remainder of the cucumbers and sauté these pieces in boiling salted water for ten minutes; afterwards drain them well.

In a saucier melt two ounces of butter, put in the cucumber, a handful of spinach well washed, a large onion—thinly sliced—and a small bunch of herbs. Put the lid on the pan and allow the contents to cook for a few minutes without browning. Then pour in a quart of white stock and cook slowly for about three-quarters of an hour, or until the cucumber and onion are quite soft. Mix one dessertspoonful of cornflour to a smooth paste with one gill of milk and add to the soup, stirring it until the cornflour is cooked. Now rub the soup through a sieve, then beat it well, put it through a tammy cloth and return to the saucier to re-heat. Beat up the yolks of two eggs with a gill of cream and strain this carefully so that the yolk does not allow it to boil after the eggs are added; stir in the reserved pieces of cucumber and seasoning to taste, and when thoroughly hot serve with croûtons of fried bread.

Wisdom decrees that oysters shall not be eaten unless there be an "I" in the month, and, though September ushers in again these delicacies, it is generally the end of the month before they are considered in prime condition. Oyster-eating is a practice that dates from remote antiquity, and the Roman prediction for the charming molluscs was a sound sanitary one. But as you

## COUNTRY HOUSE

By JESSIE J.

IN spite of many moods and sudden changes, summer has, on the whole, dealt so gently with us that it is difficult to believe that September is nearly here, with its many suggestions for change in the menu. With the passing of August the housekeeper's outlook alters considerably. Many fresh items come into season, and those that have been with us for many months fade into the background.

With September thoughts turn homewards, and in the country hostesses are busy entertaining friends and seeking changes in table decorations and in menus, which, with the good things that the "misty month" brings, should not be difficult of accomplishment. Country house visiting in England is delightful, and it is not to be despised in France, for "La Vie de Château" is gay with dinners, plays, and dances to enliven the evening.

People in these go-ahead days are apt to consider that we are vastly superior to those who have preceded us; and yet how little we originate, and how curiously we turn back to old-times for what is beautiful in china, glass, and silver, and hunt all over the country for old treasures. We have at least greatly improved in our table arrangements of late years, which are now very much on the side of simplicity, and many hostesses will appreciate the beauty of the valuable old Coalport china seen in our illustration and photographed at Messrs. Debenham and Freebody's antique department in Welbeck Street.

Arranged on an eighteenth-century mahogany table of chaste lines, this is seen at its best. Glass is represented by the salt-cellars and the candelabra and single lights of Georgian cut glass. We have nothing more beautiful in the way of table arrangements to show in these modern days, and merely to look at them ought to take the conceit out of us.



LOVELY OLD COALPORT CHINA, CUT GLASS AND CANDLESTICKS, AND SALT-CELLARS OF THE GEORGIAN PERIOD LOOK THEIR BEST ON AN EIGHTEENTH-CENTURY MAHOGANY TABLE.  
MESSRS. DEBENHAM AND FREBODA.

They were made by workers who had not the appliances we have, but they gave more time, and put more heart and soul into their work than do modern workers.

September is the shooting month, and gay parties are assembling all over the country for sport, and how to perfect the menu is the constant thought of many a hostess at the moment. It matters not how many—or rather, how few—courses are served between the soup and the savoury, provided that a few are served that are a privilege for the guests to eat and a joy for them to remember. Limit the number of courses, serving substantial dishes first, then those that are lighter. Simple wines first, after which those of choice flavour. How delicious at this season is *crème de concombre*, thick, creamy, and onion-scented. Peel two good-sized cucumbers; cut out some small pieces with a pea-shaped cutter, reserving them as a garnish. Slice the remainder of the cucumbers and sauté these pieces in boiling salted water for ten minutes; afterwards drain them well.

In a saucier melt two ounces of butter, put in the cucumber, a handful of spinach well washed, a large onion—thinly sliced—and a small bunch of herbs. Put the lid on the pan and allow the contents to cook for a few minutes without browning. Then pour in a quart of white stock and cook slowly for about three-quarters of an hour, or until the cucumber and onion are quite soft. Mix one dessertspoonful of cornflour to a smooth paste with one gill of milk and add to the soup, stirring it until the cornflour is cooked. Now rub the soup through a sieve, then beat it well, put it through a tammy cloth and return to the saucier to re-heat. Beat up the yolks of two eggs with a gill of cream and strain this carefully so that the yolk does not allow it to boil after the eggs are added; stir in the reserved pieces of cucumber and seasoning to taste, and when thoroughly hot serve with croûtons of fried bread.

Wisdom decrees that oysters shall not be eaten unless there be an "I" in the month, and, though September ushers in again these delicacies, it is generally the end of the month before they are considered in prime condition. Oyster-eating is a practice that dates from remote antiquity, and the Roman prediction for the charming molluscs was a sound sanitary one. But as you

## ENTERTAINING.

WILLIAMS, M.C.A.

value their delicate, delicious flavour, serve them *au naturel* and without mixture of any condiment save their native juice.

For a plain roast the English grey partridge, young and plump, has no rival, though Cyrano de Bergerac held that the Greek bird, or *hartazelle*, as it was called, was as much above the ordinary grey variety as was a Cardinal above a friar.

Of all ways of cooking partridges give preference—if the bird is young and tender—to plain roast. This may seem an absurdly simple proceeding, but it is far from it. In the roasting none of the fine flavor of the bird must be lost, none of its tenderness sacrificed through carelessness.

When trussed ready for the roasting put, if possible, a large variety over the breast of the bird, and cover this with a slice of fat bacon. Take about one ounce of butter and work into it a little pepper and salt and a squeeze of lemon-juice. Insert this in the body of the bird and roast it before a clear, bright fire, basting it generously with butter. Just before it is done remove the bacon and the leaf, sprinkle the breast with flour, and, basting it again, let this roast to a rich brown. Serve it garnished with watercress and with the accompaniments of good gravy, bread-sauce, and ribbon potatoes and with it eat a crisp lettuce salad sprinkled lightly with chopped tarragon.

Choose no heavy joint at the dinner graced by partridge, but some rather *tournedos* of beef with grilled mushrooms. The *tournedos* should be cut in nice round shapes of about one and a quarter inches in thickness from tender filet steak. Season them and grill them a good brown on each side, with a piece of fat for each *tournedo*. Arrange a heap of *soufflé* potatoes in the centre of a dish with the *tournedos* and grilled mushrooms placed round, and *Béarnaise* sauce sent to table in a sauce-boat. Again, the *tournedos* may be grilled and dished, and on each a slice of vegetable marrow placed that has been poached until tender in boiling salted water and then well drained.

The sweet course must be of the lightest. What could be better than apple-soufflé or pear-fritters? For the latter choose firm ripe pears, peel them and cut them in quarters. Take out the pipe and the cores, and soak the pieces of pear for twenty minutes in a little light wine, to which a few drops of liqueur may be added. Meanwhile, make a batter with four ounces of flour, a pinch of salt, one egg, a tablespoonful of salad-oil, and a little tepid water. Mix until smooth and thick, beat it well, and let it stand for a little time before using. Cover the pieces of pear with the batter and drop them carefully into a pan of hot fat. Fry until nicely browned, drain them on sugared paper in the oven, and serve very hot.

Someone has said that "a last course at dinner, wanting cheese, is like a pretty woman with only one eye," but make your choice of cheese carefully—something of medium strength and flavour. That drink of the philosophers, a good cup of coffee, must be the final note, and for preference let it be of the Turkish variety.



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## ELECTRICITY IN DAILY LIFE.

By PROTONIUS.

### XX.—THE PURE-FOOD PROBLEM IN THE COUNTRY HOUSE.

THE question of food preservation has been revived in an acute form during the last few weeks. By a coincidence, the year in which the regulations against the use of preservatives in food were imposed was distinguished by an intense heat-wave. By coincidence, or by reason of either the heat-wave or the new regulations, epidemics broke out in various parts of the country. Some of the cases were diagnosed as paratyphoid, and many people did not hesitate to discover the cause in the decay of food-stuffs which, but for the regulations, would have been kept innocuous by a saving touch of boron.

Into the rather heated controversy which has broken out upon these events it is, happily, not necessary for me to enter. The links of cause and effect have not been sufficiently traced for anyone safely to do more than surmise. But it is safe to conclude that the regulations about pure food are not likely to be relaxed so soon after they have been imposed. And, even if an unexpected mass of evidence were to be brought to the attack, the regulations as a whole will probably remain unaffected.

The practical point, therefore, is that in future we must depend upon some method other than chemical for keeping our perishable foodstuffs in good condition.

This problem is not, perhaps, a very imperative one for the town dweller. Close proximity to shops enables the housewife to buy small quantities of food at a time, and, except in the height of a really warm summer, the average larder accommodation maintains these small quantities in reasonable condition for the brief space before they are consumed. Here the burden of keeping food fresh for any length of time is thrown upon the retail shopkeeper, who is thus being obliged to follow the wholesaler or manufacturer of food in adopting refrigeration.

Sympathy is being invited for the shopkeeper who is thus forced to spend money on plant which was unnecessary in the days of preservatives. Such sympathy, however, is superfluous. Preservatives or no preservatives, a cold chamber should be installed in every food-shop, as it is essential to the supply of many perishable foods in a really fresh, appetising, and healthy condition.

The pure-food regulations will therefore merely hasten a provision trade reform which has been long overdue.

In comparison with the town dweller, the inhabitant of the country will not find it easy to turn to the shopkeeper for a satisfactory solution. While the motor-car has greatly shortened the distance between house and market, both ordering and delivering still involve so much time and trouble that the tendency to shop as seldom as possible remains. It is still an obvious convenience, as well as an economy, to arrange orders for food supplies on a weekly basis.

In the country house where electricity is not available, the problem thus presented is difficult of solution. With electricity, derived from either the public mains or a well-designed private plant, it becomes quite simple.

A very moderate amount of electricity is needed to operate an electric refrigerator large enough to store all the perishable food required for quite a large establishment. The action of the plant is entirely automatic and scientifically perfect. In order to preserve food for the longest possible time and in the best possible condition, it must be kept at between 40° and 45°. When the container of an electric refrigerator rises above that ideal temperature, electricity is automatically switched on and a cooling action produced. When the temperature has fallen again, the current is switched off.

Compared with the old ice-box, the electric refrigerator is much more effective as well as far less troublesome. Food requires a dry cold for its perfect preservation in full and delicate flavour, and with melting ice a certain amount of dampness is inevitable. I need hardly emphasise the advantage in cost, as ice is a very expensive article, especially when it has to be delivered over long distances from the source of supply.

The electric refrigerator, again, can be placed in the most accessible spot in the kitchen itself, thus avoiding the trouble of carrying food between larder and kitchen, and also the risk of contamination in transit from flies and other causes.

With an equipment of this kind the housewife even in the most remote parts of the country can have a perfectly easy mind about the condition of butter, lard, margarine, milk, cream, and all the other food-stuffs which rapidly deteriorate and become dangerous under ordinary conditions. Both the capital cost and the running cost of the refrigerator deserve to be regarded as an investment which earns its

dividend by the prevention of waste in food, to say nothing of the safeguarding of health. As the equipment is available on the popular instalment plan, the economies and advantages of electrically preserved food may be enjoyed right away with a very small initial outlay.

The country dweller who has electricity at command can therefore face the most exacting food regulations with equanimity. Just as he was in advance of the town dweller in using electric light, so he will lead the way in adopting the true hygienic method of storing food. For in time the domestic refrigerator will be accepted as being quite as essential to a well-ordered home as a safe is to-day.

### THE CHRONICLE OF THE CAR. (Continued from page 362.)

is, however, nothing in its behaviour on the road to impress upon you the successful reduction of weight which has been carried out. It is very well sprung, and at fifty miles an hour or so it sits down on an indifferent surface as steadily as if it weighed half as much again.

**A Comfortable Car.** Generally speaking, there are no changes to be remarked in this latest example of the model. An innovation is the incorporation in the gear-box of a free-wheel device which should be helpful to those who find difficulty in changing speed clean and fast. As a matter of fact, in so far as that is concerned, I think the device superfluous, as the gear-change in this car is particularly easy.

The engine runs quietly and with unusual smoothness, and in every way the car is thoroughly comfortable to handle. The steering and brakes are alike excellent, and, the various controls being really handy, the car struck me as being particularly suitable for women drivers.

**Sensible Coachwork.** The bodywork attracted me a good deal. The most important deviation from orthodox design is the hinging of the front doors at the rear. Until you have tried it you can form no notion of how very much this arrangement simplifies the usually complicated business of getting in and out of a modern low-roofed saloon. The front screen is considerably sloped—another point I liked, as it certainly seemed to increase one's scope of vision, and incidentally to admit a welcome increase of light to the interior. The price of the complete car is £595. JOHN PRIOLEAU.



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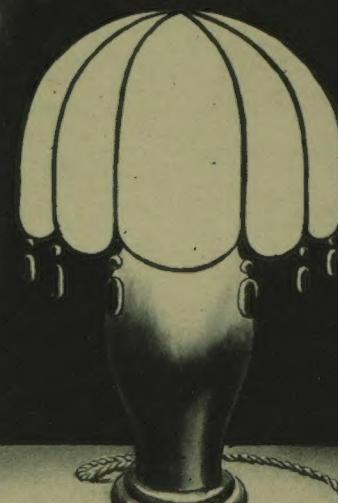


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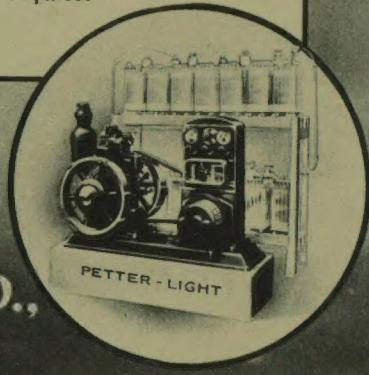


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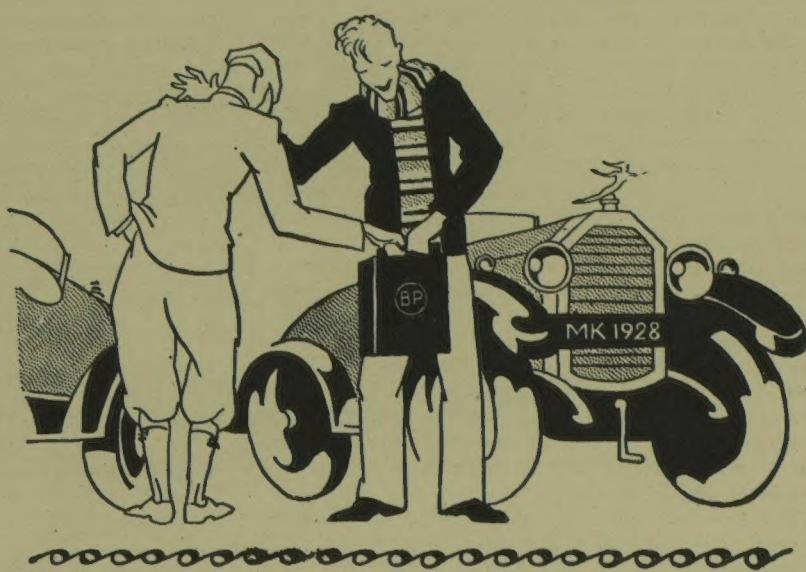
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**SCONCES AND WALL-LIGHTS—EXQUISITE DECORATIVE EFFECTS IN LIGHTING.**

(Continued from page 356.)

their workshops, were actual examples for sale—that is too modern. Possibly, like the cartoons at country fairs, these cabinet-makers offered, just to whet the public taste, representations of wondrous objects that were mainly in the "pericranium," as Charles Lamb would have said, of the designers.

Mirrors and pier-glasses, in spite of all designers' terms, do not fit in with modern differentiation as to the exact terms we now employ as applying to more definite objects. Convex mirrors coming into fashion, an adaptation from the sixteenth century or earlier, with added lights, are quite another departure. Indeed, mirrors and wall-lights became complex, and quite outside the distinct examination of sconces as of metal origin, and wall-lights as inheriting the same simplicities of the former. Glass belongs to a later period, exquisite and beautiful as glass wall-lights are.

"Girandole" is not found in "Johnson's Dictionary." He knew "sconce." He calls it a "low word," quoting "Hamlet": "as to the rude knave now to knock him about on the *sconce* with a dirty shovel," forgetting his similar encounter with Tonson, the bookseller, when he felled the rascal with one of his own tomes.

"Girandole" was a cabinet-maker's definition, possibly first used by Chippendale, who would have been surprised to know that, snatching it from the French or the Italian, he had seized what he could not sustain. The dictionary suggests "gyration, somewhat fireworky, rather fountain-like in formation." Curiously enough, there is a perfect example of this in the girandole illustrated (B, page 356). Here is floral decorativeness in perfect symmetry. Its exquisite convolutions of form suggest metal-work. With a technique on a different plane, they suggest wire-work supplemented by composition in the Italian style. Its motif is the lily—the lily in full flower with delicate stamens, and the lily bud as a summit. It is not easy to classify such a piece. Carved throughout in wood, without any adventitious aid of composition or *gesso* or Italianate methods, it has no exact place. Experts have determined it to be old English, of a maker unknown. Its perfect symmetry, its exquisite wood-carving, its exceptional design make it remarkable. A copy it cannot be, for there is nothing like it.

Among sconces, wall-lights, and those later termed girandoles, there are still many examples offering great beauty of design that have not been wholly recognised. Rarer and rarer as become fine examples, snatched with avidity by lovers of exquisite artistry, now and again the collector, if he is not niggardly as to price, may win a delectable piece for a moderate sum. As a matter of fact, up to now the subject has not had the scientific sifting it deserves. But electric lighting, with its modern application, has found in antique forms something beautifully adequate. As far as can be ascertained, no sane collector has specialised in gas-brackets or paraffin-lamps. The candle has a definite poetry of its own. Electricity has jumped a century since the illumination of Westminster Bridge by gas in 1813. Antique designs once used with the candle are now being eagerly sought.

**ANSWERS TO CORRESPONDENTS.**  
J. T. BRIDGE (Colchester) and SENEX (Darwen).—The defences in No. 4033 are subtle—for instance, 1. Kt×R, B×P! and 1. QKt5, K×P!  
R. B. COOKE (Portland, Me.).—No, Rudolf l'Hermet is very much alive, and by the same post we received from him a very fine two-mover with nothing of the troglodyte about it.

The following game was played in a small tournament at the Cranbourne Restaurant, London. Mr. Winter is, of course, one of the strongest British players, and his opponent is probably the best chess-player in the theatrical profession. The notes are by Mr. W. Shakespeare.

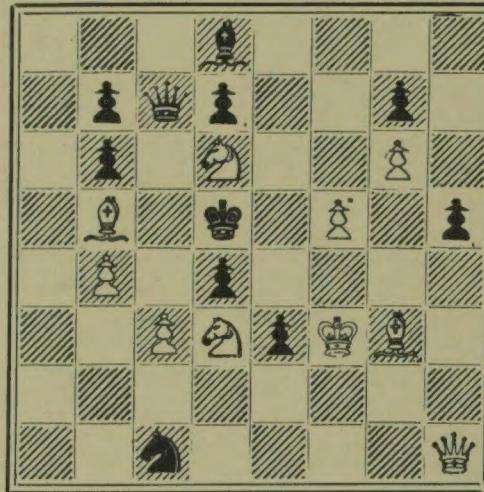
| WHITE<br>(W. Winter.) | BLACK<br>(F. Jover.) | WHITE<br>(W. Winter.) | BLACK<br>(F. Jover.)  |
|-----------------------|----------------------|-----------------------|---|
| 1. P Q4               | P Q4                 | 20. R Kt3             | Kt Kt3  |
| 2. P Qb4              | P K3                 | 21. Kt × Kt           | P × Kt  |
| 3. Kt KB3             | Kt Q2                | 22. B Q2              | QR5   |
| 4. Kt QB3             | P Qb3                | 23. R B1              | Kt K5!  |
| 5. P K3               | P Kb4                |                       | "Her highness is in safety."<br>(King John.)  |
| 6. B Q3               | Q Kt B3              |                       | "... You knight, methinks,<br>dost sit too melancholy."<br>(King John.)   |
|                       |                      |                       | [24. RR3, Q × R; 25. P × Q,<br>Kt × B; 26. QR1, Kt × R; 27.<br>Q × Kt, and the Black K moves<br>round to B2 to deploy his Rooks<br>on the KR file.] |
|                       |                      | 24. B × Kt            | Q × B   |
|                       |                      | 25. R × KtP           | PB3   |
|                       |                      | 26. R × KP            |   |
|                       |                      |                       | "Securely done, a little proudly,<br>and a great deal misprizing the<br>Knight opposed."<br>(Troilus and<br>Cressida.)                              |
|                       |                      |                       | [If R Kt4, P × PI and wins at<br>least a Rook.]   |
|                       |                      | 27. P × P!            |   |
|                       |                      |                       | "A pawn to wage against thine<br>enemies—ne'er fear to lose it."<br>(King Lear.)  |
|                       |                      | 28. R × Ch            | [RK1, QB4!] R × R   |
|                       |                      |                       | "This castle hath a pleasant<br>seat."<br>(Macbeth.)  |
|                       |                      | 29. B × P             | "Farewell, King!"<br>(King Richard II.)   |
|                       |                      |                       | [Black mates in three moves.]   |

**CHESS.**  
CONDUCTED BY ERNEST IRVING.

To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

PROBLEM NO. 4034.—By REGINALD B. COOKE (PORTLAND, ME.).

BLACK (11 pieces).



In Forsyth Notation: 3b4; 1pqp2p1; 1p1S2P1; 1B1K1P1P1; 1P1P4;  
2PSpKB1; 8; 2s4Q.

White to play, and mate in two moves.

**CORRECT SOLUTIONS OF PROBLEM NO. 4031** received from J. W. Smedley (Brooklyn), C. K. Thomas (Ithaca, N.Y.), and Antonio Ferreira (Porto); of No. 4032 from E. J. Gibbs (London), Senex (Darwen), J. W. Smedley, and Antonio Ferreira; of No. 4033 from E. G. B. Barlow (Barmouth), A. Edmeston (Llandudno), P. Cooper (Clapham), H. Burgess (St. Leonards'), Fr. Fix (Wiesbaden), Rev. W. Scott (Elgin), L. W. Cafferla (Newark), M. Heath, C. Stainer (London), and of **GAME PROBLEM VII.** from J. W. Smedley (Brooklyn).

**SOLUTION OF PROBLEM NO. 4032.**—By T. A. KRISHNAMACHARI. [8; 2pR4; 2Pp1S2; 3P3B; 4P3; S2k2K1; 3P4; 3R2B1—in two moves.]

Keymove: KtKt4 [Sg4].

If 1. — K × P, 2. BKt6; if 1. — PQ5, 2. KtB2; if 1. — P × P,  
2. KtK5; dual after 1. — KK7, the Kt disclosing mate by going  
to B2 or K5.

A slight but pleasing miniature with two self-blocks and a half-pin of the two Black pawns. The composer, who is an expert solver, shows promise of equal adroitness in composition.

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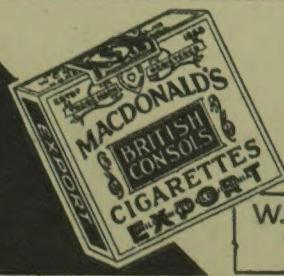
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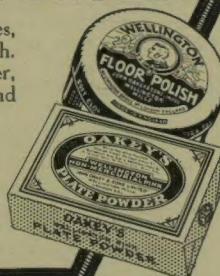
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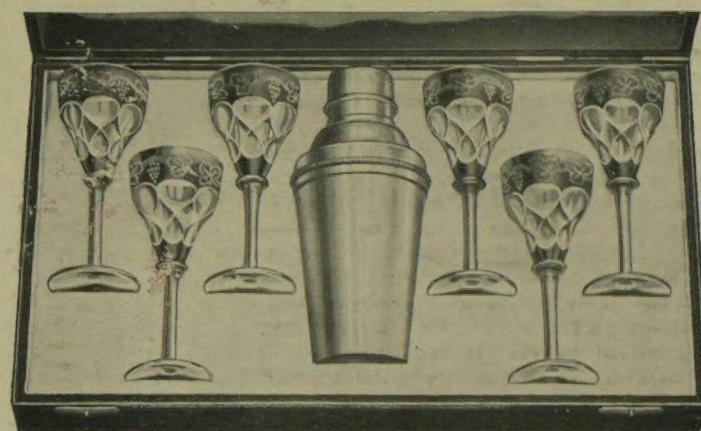
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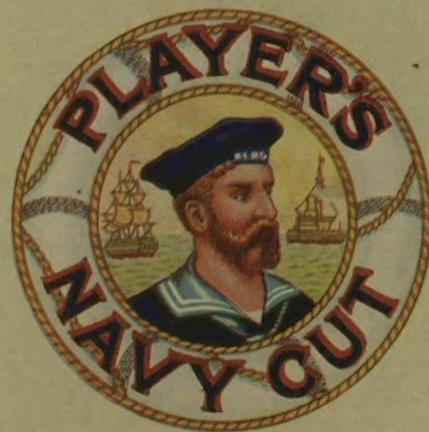


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